



A
BIBLIOGRAPHY
OF THE
SANSKRIT DRAMA

WITH AN INTRODUCTORY SKETCH
OF THE DRAMATIC LITERATURE OF INDIA

MONTGOMERY SCHUYLER

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ASIAN EDUCATIONAL SERVICES
NEW DELHI ★ MADRAS ★ 1991

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* C-2/15, S.D.A. NEW DELHI-110016

* 5 SRIPURAM FIRST STREET, MADRAS-600014.

Price: Rs. 65

First Published: 1906

First AES Reprint: 1977

Second AES Reprint: 1991

ISBN: 81-206-0073-8

Published by J. Jetley

for ASIAN EDUCATIONAL SERVICES

C-2/15, SDA New Delhi-110016

Processed by APEX PUBLICATION SERVICES

New Delhi-110016

Printed at Hi-tech Offset Printers

Delhi-110053

TO
PROFESSOR A. V. WILLIAMS JACKSON
MY FRIEND AND TEACHER

To make future editions of the bibliography more nearly complete and accurate, all persons observing errors or omissions are requested to communicate them to the editor of this series, A. V. Williams Jackson, Columbia University, New York, who will grateful acknowledge all such assistance.

PREFACE

It has long been desirable that students of Sanskrit literature should have as complete a catalogue as possible of all Hindu authors and their writings, in order that they might be able to tell at a glance how many manuscripts of each work are known, how many editions and translations have been made, and what has been written concerning them. It is the purpose of the present volume to fill this need for the Sanskrit drama.¹ The material here presented has been collected for several years, but unforeseen circumstances have delayed the publication long beyond the time originally proposed, although some portions of the work have already appeared in print.¹

In a book of this character it is practically impossible to secure absolute completeness, and this is especially true of lists of manuscripts, since new catalogues of collections both in India and in Europe are constantly being published.² Many titles of earlier editions and of the older ancillary literature, moreover, were accessible to me only in catalogues of various descriptions, frequently compiled with scant regard to bibliographical accuracy and by no means complete. The conditions under which I labored precluded the possibility of access to all the actual manuscripts and editions, and I was therefore obliged to cite a large number of entries at second or even at third hand. Absolute fidelity to the original titles has consequently been denied me, and — a far more serious matter — it has only too often proved impossible for me to secure the pagination and other details of very practical import for Sanskritists. Even when the volumes were at hand, however, I did

¹ In JAOS. 22 (1901), pp. 237-248; 23 (1902), pp. 93-103; 25 (1904), pp. 189-196; Verhandlungen des 13. internationalen Orientalisten-Kongresses (1902), Leiden, 1904, pp. 33-37.

² In fact, Hz. 3 and IO. 7 were received while the volume was passing through the press, and the references to these were added in the proofs by Mr. Haas.

not think it necessary to reproduce all the padding with which native scholars adorn their title-pages, so that a long entry has frequently been abridged in the following pages to the simple phrase 'edited with notes by . . .'

The arrangement of names and titles follows the order of the English alphabet, and no separate positions have been assigned to the vowels and consonants distinguished by diacritical marks. **Heavy-faced type** is used for the names of playwrights, ordinary Roman type for the names of plays. Plays are inserted under the author's name, when it is known, and cross-references are given under the titles of his various works. Anonymous plays are listed under the names by which they are known. Some titles, although identical with those of works by known authors, have had to be recorded in like manner as anonymous, merely because the necessary data for a determination of their authorship were not available. For the same reason no exact statement as to the number of extant dramas can be made at the present time.

Such honorific designations as 'Śrī,' 'Kavi,' 'Bhaṭṭa,' 'Paṇḍita,' and 'Rāja' have usually been omitted, unless they form a part of the name as commonly known or are necessary to avoid confusion with some other playwright of the same appellation. Editions and translations are arranged as far as possible in chronological order, critical works are classified alphabetically by authors. Volumes containing both text and translation are listed under text editions, and critical essays and notes are not separately recorded under critical works when included in editions of the text or in translations. Criticism relating entirely to a single author or play is catalogued under that author or play, but general books and papers are separately listed before the main body of the bibliography. A reference such as 'Amṛtodaya, A 1: p. 29' indicates that Aufrecht in his *Catalogus Catalogorum* has listed on that page one manuscript of a play called Amṛtodaya. When more than one manuscript is referred to, the number is given. In the case of commentaries the number of manuscripts is also stated. Thus 'Com. 5, by 'Jagaddhara 2' indicates that there are five manuscripts of unspecified or anonymous

commentaries and two manuscripts of a commentary by Jagad-dhara. In this way each entry shows the number of extant manuscripts of the work and of the various commentaries on it, if such exist. Some entries from Part 7 of the India Office Catalogue, however, duplicate those already given by Aufrecht from the Catalogue of the Mackenzie Collection; these were added because the early catalogue of Wilson gives no adequate description of the manuscripts, and because it seemed desirable to include all material not given by Aufrecht. The same is true of the Catalogue of Two Collections in the India Office Library, by Tawney and Thomas, which includes manuscripts recorded by Aufrecht from an old list by Sir William Jones. An introductory sketch of the Sanskrit drama has been incorporated in the volume, in order that students may have a convenient epitome of the whole subject readily accessible to them.

For the manuscripts listed in this bibliography I have relied in the main on the marvelously accurate and learned *Catalogus Catalogorum* of Aufrecht, although I have supplemented it by such catalogues as have appeared subsequently. For many titles of editions of plays and records of literature on the drama of India I am indebted to the bibliographies of Gildemeister and Zenker and to the Catalogue of Sanskrit books in the British Museum, although my richest source has naturally been the *Orientalische Bibliographie*. Antiquarian catalogues, especially those of Harassowitz (Leipzig) and Luzac (London), have also been consulted with advantage.

My thanks are due to the librarians of the Royal Libraries of Copenhagen and Stockholm for information in regard to certain publications, while through the kindness of Professor Serge Oldenburg of St. Petersburg I had access to the large collections of the Russian Academy of Sciences and the Oriental Seminar of the University of St. Petersburg, and certain queries were answered for me by Professor Carl Cappeller of Jena. My friend and former fellow-student, Dr. Louis H. Gray, placed his library at my disposal and gave me several additions and suggestions, while both he and Mrs. Gray most generously aided in the correction of

the proofs. The main part of this toilsome revision, however, which my absence from America compelled me to forego, has been most kindly undertaken for me by Mr. George C. O. Haas, Fellow in Indo-Iranian in Columbia University, who has also added the new material from Hultzsch's Reports and the India Office Catalogue, and made many corrections and improvements. To my friend and teacher, Professor A. V. Williams Jackson, who, from the inception of the book to its completion, has grudged neither time nor pains to aid me, my deepest gratitude is due for his inspiration and assistance.

MONTGOMERY SCHUYLER, JR.

UNITED STATES LEGATION,
BANGKOK, SIAM,
November 1, 1905.

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INTRODUCTORY SKETCH OF THE SANSKRIT DRAMA

It is now more than a hundred years since Sir William Jones gave the Western world its first knowledge of the dramatic literature of the Hindus by the publication, in 1789, of a translation of the *Śakuntalā* of Kālidāsa. From that time on, the labors of Sanskritists have gradually made accessible most of the chief works of the Sanskrit drama, and a large number of editions, translations, and commentaries are now available for the general student of literature.

The earliest manifestations of a dramatic idea in India are to be found in the hymns of the Rig Veda. Certain of these hymns

Origis. are in the form of dialogues between various personages of the Vedic pantheon, such as Yama

and Yami, Saramā and the Paṇis, while the myth of King Purūravas and the nymph Urvaśī is the foundation for one of the plays of India's greatest dramatist. The lack of accurate data precludes our knowing much about the origin of the drama in India, but it is probable that it had its beginning in a combination of these hymns in dramatic form and in the religious dances, in which certain pantomimic features came to be conventionalized and stereotyped in later times until we get the classical Sanskrit drama. This theory is borne out by the fact that in Sanskrit the words for play (*nāṭaka*) and actor (*nāṭa*) are from the root *nṛt* which is the Prakrit form of the Sanskrit *nṛt* 'to dance.' The native Hindu account of the origin of the drama was that it came down from heaven as a fully developed art invented by the divine sage Bharata. This theory, however satisfying to the Hindu mind, cannot be accepted by modern scholarship, and we are forced to presuppose a development from the religious to the dramatic, as outlined above, which is not essentially different from that found in Greece. The earlier stages, which were con-

moreover, is a glutton, greedy for money, and, as is to be expected, an inveterate gossip, always on the watch for some fresh bit of news. One of the most curious features of the Sanskrit drama, fostered as it was by the court society of India, which was almost always under the control of brahman priests, is that this figure of a degraded and besotted brahman should be allowed to appear as a typical stage-figure. In an article written some years ago¹ I advanced the theory that such a seeming inconsistency might be due to the fact that the drama had its origin in the religious dances and ceremonies of the common people, who were of course largely non-brahmanic, and was therefore an outgrowth of the many popular religions of India rather than a development of pure brahmanism. In this way the conventional figures, having become in the course of time crystallized into permanent types, were retained when the folk-drama became popular at court, and thus even brahman authors did not hesitate to perpetuate the type, though really derogatory to their class. Other stock characters in the plays are the parasite (*viṭa*), ministers, Buddhist monks and nuns, servants of the harem, dwarfs, mutes, and the female attendants of the king.

For the technical divisions of a drama and the development of the plot there are carefully elaborated rules, but of the actual scenic arrangement of a play, the manner of producing it, and the

**Technical Divisions
and Arrangement
of a Play.** assignment of the roles we know comparatively little. Plays seem to have been usually pre-

sented at the spring festival. A drama always opens with a *nandī*, or benediction, usually addressed to Śiva, for the prosperity of the audience, by the *śāstradhāra*, or director. This director must have been very accomplished and versatile, for the rules say that among other things he must know music, technical treatises, dialects, the art of managing, works on poetry, rhetoric, acting, industrial arts, metre, astronomy, geography, history, and the genealogies of royal families. He was to have a good memory, and to be honest, intelligent, dignified, and

¹ The origin of the Viṭṣaka and the employment of this character in the plays of Harsadeva, in JAOS 20 (1899), pp. 338-340

noble. According to the text-books he had two associates: the *sthāpaka* and the *pariparśvika*.¹ It is probable that in the actual practice of the theatre the duties assigned by the treatises to the *sthāpaka* were all performed by the *sūtradhāra*.² At the end of the *nandī* there is a dialogue between the manager and some actor complimenting the audience on their critical ability and ending by introducing one of the characters of the play, after which the action goes on with regular divisions into acts and scenes. Scenes are marked by the exit of one person and the entrance of another, as on the Classical and the French stage, and the stage is never left empty until the end of the act. Between the acts a connecting scene called *viṣkambhaka* is often introduced, in which occurrences that have taken place since the preceding act are explained. The theory of the unity of time, place, and action, which played so important a part in the Greek drama, appears in rather a modified form in India. The time of the action is supposed to be the same as that occupied in the performance, or else to fall within twenty-four hours. But this rule is not always observed, and we find in the *Uttararāmacarita* of Bhavabhūti a lapse of twelve years between the first and second acts. Unity of place is not strictly observed, and journeys are often made, sometimes even through the air in celestial cars.

As to the stage-setting and decoration very little is yet known. Special buildings for the presentation of plays are described in the *Natyasastra*,³ but it is probable that dramas were usually given in a hall (*saṃgīta-śālā* 'concert-room') of the palace. Behind the stage, which occupied a quarter of the whole hall,⁴ was a curtain divided in the middle, and behind that again was the greenroom (*nepathya*) whence the actors came on the stage. The greenroom had an entrance from the outside 'separate from the entrance for the audience.'⁵ Scenery and

¹ DR. 3. 3; SD. 283.

² But Lanman believes with Konow that the *Karṇāramasjari* of Rājasekhara shows the *sthāpaka* in action. See the edition and translation of the play by Konow and Lanman, pp. 196, 223, note 8.

³ NS. 2. 1 seq. See also Bloch, ZDMG. 58 (1904), pp. 455-457.

⁴ NS. 2. 37.

⁵ NS. 2. 85.

decoration were apparently very simple and much was left to the imagination. Elaborate directions for gestures, pantomime, and clothing are given. Thrones, seats, chariots, weapons, and armor were employed, and some sort of mechanical contrivances were perhaps not unknown. We must infer, however, from the frequent use of the word *nāṭayitva*, 'having gesticulated,' *nāṭayati*, 'mimics, acts as if doing,' as a stage direction, that pantomime and gesticulation were largely resorted to for filling out the deficiencies of the staging.

The age of the Sanskrit drama may roughly be given as extending from 400 to 1100 A.D. This period does not, of course, include the earliest efforts at dramatic composition, nor take in a large number of late and inferior plays. Very little is known of the earliest dramatists before Kālidāsa, and none of their compositions excepting scattered verses are extant. For example, the poets Bhāsa, Rāmila, Somila (or Saumillaka), and the Kaviputras were well known and popular playwrights among the Hindus of Kālidāsa's time, but our knowledge of them is practically confined to their names.¹

Age of the Drama
of India. /

Most students of the Sanskrit drama are of the opinion that the *Mṛcchakatikā*, or 'Clay Cart,' of Śūdraka is the oldest extant Sanskrit play. The arguments in favor of this view are based upon the state of civilization shown in the play, the general style of the drama and the richness and diversity of the Prākṛit dialects employed in its composition. Some scholars, however, whose researches in the Hindu drama entitle them to speak with great authority upon this subject, believe that the play is not earlier than the sixth century of our era, or approximately of the same period as Kālidāsa's dramas. I must confess, nevertheless, that I find myself among the number of those that are inclined to consider it of much earlier date. The question of the authorship of the *Mṛcchakatikā* is also still under discussion. In the prologue the play is stated

Śūdraka's
Mṛcchakatikā.

¹ See the prologue to Kālidāsa's *Mālavikāgnimitra*, and F. Hall in JASBe. 28 (1859), p. 28 seq., and in the introduction to his *Śaśvadāna*, pp. 14-15.

to be the production of King Śūdraka, but not all kings are authors, and it is thought that in this case, as probably in others, the real author, like a wise courtier, may have attributed his work to his royal master in order to gain favor. Many of the rulers of ancient India delighted in playing the part of patrons of art and literature; Śūdraka may well have been one of these. Professor Pischel, after a careful study of the material, thinks that the real author was a poet named Daṇḍin. However that may be, there is no question that the *Mṛcchakatika* is in many respects the most human of all the Sanskrit plays. There is something strikingly Shaksperian in the skilful drawing of the characters, the energy and life of the large number of personages in the play, and in the directness and clearness of the plot itself. It is a ten-act *prakaraṇa*, or comedy of middle-class life, and the scene is laid in the city of Ujjain. The subject of the plot is the love and marriage of Carudatta, a brahman merchant reduced to poverty by his generosity, and Vasantasenā, a rich courtesan. In the third act there is a long and humorous account of a burglary in which stealing is treated as an art or science provided with rules and conventional procedure. The chief value of the *Mṛcchakatika*, aside from its interest as a drama, lies in the graphic picture it presents of a very interesting phase of everyday life in ancient India. The elaborate description of the heroine's palace in the fourth act gives us a glimpse of what was considered luxury in those days. The name 'Clay Cart' is taken from an episode in the sixth act, which leads to the finding of the heroine's jewels in the terra cotta cart of the hero's little son and to their use as circumstantial evidence in a trial. This complicates the plot until all is resolved in the *dénouement*.

The greatest name in Sanskrit literature is that of Kalidasa who lived at the court of Ujjain, probably about the first half of the sixth century of our era, although his date is not settled and the question is still a mooted one. He is the author of three plays, *Śakuntala*, *Vikramorvasi*, and *Malavikāgnimitra*. The first two of these compositions reach the highest level attained by the Hindu dramatists and

Kalidasa.

win for their author a place among the greater poets of the world. Their richness of fancy and appreciation of nature, added to the beauty of poetic technique and choice of language, have never been equaled in India, and bear favorable comparison with the dramas of any nation.

The play of *Śakuntalā* has been known in Europe since its translation by Sir William Jones in 1789, by which work that great Orientalist really introduced Sanskrit poetry to the West and started the study of Hindu literature. The play is a *nāṭaka*, or heroic comedy, of seven acts, and its plot is drawn from the first book of the *Mahabharata*. The subject of the drama is the love of King Duṣyanta for Śakuntalā, their separation by accident, and their ultimate reunion in the presence of their son after the lapse of some years. The importance of this play lies not only in the fact that it is the most perfect Sanskrit drama extant, but also in the fact that its great literary merit, as was evident from Sir William's translation, aroused a widespread interest in the literature of India throughout Europe. It was enthusiastically received by the followers of the Romantic School and exercised a genuine influence upon them. Jones's English version was soon rendered into other languages, and independent translations from the original Sanskrit have since been made into almost all the tongues of Europe, so that I am able to record versions and adaptations of the play in English, German, French, Italian, Spanish, Dutch, Danish, Swedish, Icelandic, Russian, Polish, Hungarian, and Bohemian.

Kalidāsa's other important play is the *Vikramorvaśī*. It was first translated into English into 1827 by Horace Hayman Wilson, a scholar who devoted a great part of his life to the study of the Sanskrit drama, and whose 'Select Specimens of the Theatre of the Hindus' is a standard work even to-day. Later investigations have rendered some of his views antiquated, but his book remained for years the only work upon the Sanskrit drama as a whole, until the appearance, in 1890, of Sylvain Lévi's admirable and scholarly treatise, *Le Théâtre indien*, a work indispensable to students. The plot of the *Vikramorvaśī* is briefly as

follows: King Purūravas rescues the nymph Urvaśī, who has been carried away by the demons, and his heroism wins her love. The lovers become separated by accident, but after various vicissitudes are reunited in the presence of their son when the latter is about twelve years old.

The third play of Kālidāsa, entitled *Malavikāgnimitra*, or 'King Agnimitra's Love for Mālavikā,' is a conventional drama of harem intrigue at the court, and is decidedly inferior to the author's other two plays. So marked is this inferiority that some scholars have even gone so far as to question its right to bear Kālidāsa's name.

We now come to an interesting group of three plays ascribed to Harṣadeva, king of northern India, which have been the object of much discussion. As in the case of the
Harṣadeva. *Mṛcchakatika*, it is probable that they were the work of some poet who, to curry favor, ascribed their authorship to that famous patron of art and literature, Harṣadeva. These three plays are *Ratnāvalī*, *Priyadarśikā*, and *Nāgananda*. The first two are dramas of harem intrigue and court life, composed, it is true, upon conventional lines, but showing some ingenuity in the manipulation of plot and the invention of incident. In the *Ratnāvalī*, or 'Jewel Necklace,' the subject is the story of the loves of Vatsa, or Udayana, king of Kauśāmbī, and Sāgarikā, an attendant of his wife, queen Vasavadatta, who ultimately is discovered, by a necklace she wears, to be Ratnāvalī, princess of Ceylon, who had been shipwrecked and had found her way to Vatsa's court. The characters are clearly defined and not mere puppets, as in the case of some dramas. The poetical part is rather conventional, but there are several pretty lines descriptive of natural scenery, moonrise, and the like. The drama *Priyadarśikā*, named after its heroine, is much the same sort of play, but not so good. The lack of a good critical edition and English translation of this play has made it difficult for students, but this lack is soon to be overcome, and a translation by G. K. S. Nariman, with an introductory memoir from the pen of Professor Jackson, will soon be ready. The third play, *Nāgananda*, 'Joy of the Serpents,' is in some respects quite unique. It is a highly-colored melodrama with a

pronounced Buddhistic tendency, as Buddha is invoked in the *nāndī*, and the hero himself is a Buddhist. In this respect the *Nāgānanda* stands alone among the extant Sanskrit plays, although we know that there were other Buddhist dramas which have not been preserved. Such was the *Lokānanda* of Candragomin, of which there is a Tibetan translation. The *Nagarāja* and *Śāntīcarita* are, perhaps, imitations of the *Nāgānanda* or even identical with it. In the *Avadānaśataka* (75) there is a record of the representation of a Buddhist drama, according to Oldenburg.¹ Several Jain plays are also known.²

The dramatist Bhavabhūti, who lived during the first half of the eighth century, was a native of Vidarbha, the Province of Berar, in south-central India, and he wrote under the protection of king Yaśovarman of Kanauj. He is the author of three plays, the *Malatīmādhava*, *Mahāvīracarita*, and *Uttararāmacarita*, which are distinguished by great poetic beauty and feeling, exquisite verse, polished style, but little humor or wit (the jester being absent from all), and only moderate dramatic power. They are, perhaps, dramatic poems rather than dramas. Bhavabhūti's home in the mountain regions of south-central India doubtless gave him a love of the grand and titanic aspects of nature instead of the mild and gentle phases described by the other Hindu authors. His characters have much grace and tenderness and also possess energy and life. His most popular play is the ten act *prakaraṇa*, or melodrama, *Malatī-mādhava*, the scene of which is laid in Ujjain. It is the story of the love of Malatī, daughter of a cabinet minister, and Mādhava, a young student. This charming play is often called the *Romeo and Juliet* of India, but it has a happy ending, as all Sanskrit plays must have. The whole drama is a succession of contrasted situations, first of love and then of the weird incantations of the terrible priestess of Durgā, scenes which are used to heighten the dramatic effect as well as to contribute to

¹ In *Zapiski Vostočnago Otděleniya Imp. Russkago Arkheologičeskago Obščestva*, 4 (1890), pp. 393-394.

² See Lévi p. 324.

the plot. In the fifth act the scene is laid in the field where the bodies of the dead are burned. The two other plays of Bhavabhūti form a history of the deeds of the hero Rama, and are based on the epic poem *Rāmāyaṇa*. I shall omit a detailed description of these.

The next dramatist, Rājasekhara, who lived about the year 900 A. D., is the author of four plays which have come down to

us. Two of them are much like the comedies of Rājasekhara. Harṣadeva in construction and subject. These two are the *Viddhaśālabhaṅjika*, or 'The Lady of the Statue' and the *Karpūramañjarī*, or 'Camphor Cluster.' They are both dramas of harem and court life. The chief interest of the *Karpūramañjarī*, which has been admirably edited in the Harvard Oriental Series by Dr. Sten Konow with a translation by Professor Lanman, consists in the fact that it renders accessible the only extant example of the kind of drama called *sattaka*. The *sattaka* is nearly the same as the *nāṭikā*, or minor heroic comedy except that it is composed entirely in Prākṛit. Of the *Viddhaśālabhaṅjika* I had hoped to publish a translation, upon which I was engaged, but the pressure of other duties has prevented me, and the work has now been done by my friend and fellow-student, Dr. Louis H. Gray.

One of the few historic plays of India is the *Mudrārākṣasa* by Viśakhadatta. The scene of this elaborate drama is laid in the

city of Pāṭaliputra during the reign of Candragupta, or shortly after the invasion of India by Alexander. The time of composition of the play, however, is probably to be placed about the year 1000 A. D. The plot deals with the story of the founding of a new dynasty by Candragupta who had deposed the former ruler. The latter's minister Rākṣasa refuses to recognize the new monarch. Candragupta's minister tries to win Rākṣasa over to his own political plans, which are well conceived, and he at last succeeds. The drama gives us a remarkable picture of the political conditions of the time in which the author has placed its action, centuries before his own.

The *Venīsaṃhāra*, or 'Binding of the Braid,' by the playwright Nārāyaṇa Bhaṭṭa, is a six-act drama based on the incident of the *Mahābhārata* in which the Pāṇḍu wife Draupadī is dragged by the hair into the assembly and outrageously exposed before the Kurus. The play is written in exact accordance with the rules of text-books and largely for that reason it has always been a favorite in India.

An admirable but less known drama is the *Caṇḍakaūśika* by Kṣemīśvara, whose date is uncertain. This play presents a vivid picture of the workings of a curse uttered by the angry priest Kauśika against an upright king who had innocently offended him. The king forfeits his realm and loses his wife and child, the latter by death and his consort by her being sold into slavery. Though tried to the utmost, the Job-like patience of the righteous monarch never fails, and in the end he has his wife, his son, and his kingdom restored to him by divine intervention, so that all ends in happiness.

In the eleventh century was composed a dramatic monstrosity, the huge *Mahānāṭaka*, ascribed to Hanuman, the monkey-king.

It has fourteen acts in one recension and ten in the other, and thus violates the rule which requires that no drama shall exceed ten acts in length. It is quite without interest to students of literature except as a curiosity.

The tenth and eleventh centuries in India witnessed a renewed interest in the dramatic art, and to that time belong many other

plays which must be omitted here on account of lack of space. One, however, which must be mentioned is the *Prabodha-candrodaya*, or 'Rise of the Moon of Intellect,' an allegorical drama by the poet Kṛṣṇamiśra. The characters in this play, as in the old English Moralities, are symbolical figures and personified abstract ideas, and it is indeed remarkable that with such subject matter the author should have succeeded in producing a drama of so much real merit. The plot is as follows: The wicked King Error is the ruler of the city of Benares. He is surrounded by his followers, the Follies and Vices, while the good King Reason and his followers, Religion

and the Virtues, have been sent into exile. In accordance with a prophecy, Reason will at some time marry Revelation, and the fruit of that union will be True Knowledge, who will overthrow the power of King Error. The plot recounts the vicissitudes of the struggle and the final triumph of good.

The *Samkalpaśūryodaya* of Venkaṭanātha and the *Caitanya-candrodaya* of Kavikarṇapūra who wrote about the middle of the sixteenth century are obvious imitations of the *Prabodhacandrodaya* and have as dramatis personae almost the same characters.

Of the later history of the Sanskrit drama it is not necessary to write at length. It has had a continuous existence from the

Later Plays. period of the greatest works down to the present time.¹ The later plays, although written in exact accordance with the rules of Hindu dramaturgy, are for the most part lacking in interest and action.

¹ Wilson in 1827 gave the names of 60 Sanskrit plays, Lévi in 1890 was able to increase the number of titles known to 372, and the present bibliography lists over 500 separate productions.

ABBREVIATIONS

- A₁, A₂, A₃. = Aufrecht, T., *Catalogus Catalogorum*. Pts. 1, 2, 3. Leipzig, 1896-1903.
 Cat. Mack. Coll. = The Mackenzie Collection. A descriptive catalogue of the Oriental Manuscripts, by H. H. Wilson, 2^o ed., Madras, 1882.
 CBMMS. = Catalogue of the Sanskrit Manuscripts in the British Museum, Cecil Bendall. London, 1902.
 CS. = Sanskrit Manuscripts in the Calcutta Sanskrit College, by Śāstrī and Gui, no. 18, Calcutta, 1903.
 DR. = Daśarūpa, edited by F. Hall, Calcutta, 1865.
 Ep. Ind. = Epigraphia Indica.
 Garbe = Verzeichniss der indischen Handschriften der königlichen Universität zu Tübingen. von Richard Garbe, Tübingen, 1899.
 Hz:3. = Reports on Sanskrit Manuscripts in Southern India, by E. Hultzsch, no. 3, Madras, 190-
 IA. = Indian Antiquary.
 JA. = Journal Asiatique.
 JAOS. = Journal of the American Oriental Society.
 JASBe. = Journal of the Asiatic Society of Bengal.
 JRAS. = Journal of the Royal Asiatic Society.
 JRASBo. = Journal of the Royal Asiatic Society, Bombay Branch.
 L. = Lévi, Sylvain, *Le Théâtre indien*, Paris, 1890.
 NŚ. = Nāṭyaśāstra, edited by Śivadatta and Parab, Bombay, 1894. Cf. also the edition of Grosset, Paris, 1898.
 RS. = Rasarṇavasudhākara by Śiṅgabhūpāla. [A list of works mentioned in, this is given in SRep. p. 10]

- SCBen. — Sanskrit, Jain, and Hindi Manuscripts in the Sanskrit College, Benares. Allahabad, 1902.
- SD — Sahityadarpana, edited and translated by Ballantyne and Mitra. Calcutta, 1875, 2 vols. [The references are to sections.]
- SRep. — Report on a Search for Sanskrit and Tamil Manuscripts for 1896–7, by M. S. Sastri. Madras, 1898.
- TT. — Catalogue of two collections of Sanskrit Manuscripts preserved in the India Office Library. Compiled by C. H. Tawney and F. W. Thomas. London, 1903.
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- WZKM. — Wiener Zeitschrift für die Kunde des Morgenlandes.
- ZDMG. — Zeitschrift der Deutschen Morgenländischen Gesellschaft.

GENERAL WORKS ON THE SANSKRIT DRAMA

1. HINDU WORKS ON DRAMATICS.

Abhinavadarpaṇa A 1. p. 24 = 4 Mss.

Bharata.

Nāṭyaśāstra. *Manuscripts.* A 1. p. 284 = 3 Mss.; A 2. p. 61 = 1 Ms. and 1 Com.; A 3. p. 61.

Text Editions. Nāṭyaśāstra. Edited by Śivadatta and Parab. Bombay, 1894, pp. 3 + 447. Kāvya-mālā, no. 42.

Nāṭyaśāstra. Traité de Bharata sur le théâtre. Texte Sanskrit. Édition critique. Avec une introduction, les variantes tirées de quatre manuscrits, une table analytique et des notes par Joanny Grosset. Précédée d'une préface de Paul Regnaud. Tome I. Première partie = Annales de l'Université de Lyon. fasc. 40, Paris, 1898, pp. 12 + 27 + 296.

Nāṭyaśāstra, adhyāyas 18, 19, 20, 34. Published by F. Hall in his edition of the Daśarūpa, Calcutta, 1865, pp. 199–241.

Contribution à l'étude de la musique hindoue par J. Grosset. Paris, 1888, pp. 91. In Bibliothèque de la Faculté des Lettres de Lyon, vol. 6. [Text of bk. 28 of the Nāṭyaśāstra with translation and notes.]

Le 17^{me} chapitre du Bhāratīya Nāṭyaśāstra intitulé Vāg-Abhinaya, publié pour la première fois par P. Regnaud. In Annales du Musée Guimet, 1 (1880), pp. 85–99.

La Métrique de Bharata. Text Sanscrit de deux chapitres du Nāṭya-śāstra, publié pour la première fois et suivi d'une interprétation française par Paul Regnaud. In Annales du Musée Guimet, 2 (1881), pp. 63–130. [End of chapter 15 and chapter 16.]

Nāṭyaśāstra. Sixth and seventh chapters, edited with notes and variants by Paul Regnaud, in his Rhétorique Sanskrite, Paris, 1884, part 2, pp. 1–42.

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Daśarūpa. *Manuscripts.* A 1. pp. 247-248 = 16 Mss. and Com. ; by Dhanika 9, by Nṛsiṃha Bhaṭṭa 1, by Paṇi 1 ; A 2. p. 53 = 7 Mss. and Com. by Kuravirāma 1, by Dhanika 7, by Devapaṇi 1.

Text Editions. Daśarūpa or Hindu canons of dramaturgy, with the exposition of Dhanika, the Avaloka. Edited by F. Hall. Calcutta, 1865, pp. 39 + 241. In *Bibl. Indica*.

Daśarūpa with the commentary of Dhanika. Edited by J. Vidyasagara. Calcutta, 1878, pp. 230.

Daśarūpa. With the commentary of Dhanika. Edited by K. P. Parab. Bombay, 1897, pp. 153.

Hastamuktāvali A 1. p. 764.

Nandin Abhinayadarpaṇa A 1. p. 24 = 7 Mss. ; A 3. p. 6 = 3 Mss.

Idem Abhinayadarpaṇa. Poona, 1874.

Nāṭakacandrikā A 2. p. 61.

Nāṭakalakṣaṇa A 2. p. 61.

Nāṭakaratznakōśa cf. A 1. p. 284.

Nāṭakāvatāra cf. A 1. p. 284.

Nāṭasūtra (?) cf. A 1. p. 284.

Nāṭyadarpaṇa cf. A 1. p. 284.

Nāṭyalakṣaṇa A 1. p. 284.

Nāṭyalōcana A 3. p. 61.

Nāṭyaśāstra A 1. p. 284.

Puṇḍarika Nāṭakalakṣaṇa A 1. p. 284.

Rūpa Gosvāmin Nāṭakacandrikā alampkāra A 1. p. 284 = 3 Mss. ; A 2. p. 207.

Rāmacandra Nāṭyadarpaṇa A 3. p. 61

Śiṅgadharapīṭha Nāṭakaparibhaṣa A 1. p. 284 ; A 2. p. 61.

Śrīkaṭṭhaka Rasakaumudī Nāṭyaśāstre A 1. p. 494.

Sundaramitra (1613) *Naṭyapradīpa* mentioned in DR. intr. p. 1.

Trilocanāditya *Naṭyalocana* A 1. p. 284 = 2 Mss. and 1 Com.

Tryambaka *Naṭakadīpa* A 1. p. 284 = 1 Ms. and 3 Com.; by Rāmakṛṣṇa !

Vasantarāja *Naṭyaśāstra* mentioned by Mallinātha on Śiśupālavadhā 2. 8; cf. A 1. pp. 284, 556.

Viśvanātha Kavirāja.

Sāhityadarpaṇa. *Manuscripts*. A 1. p. 715 = 21 Mss. and 4 Com.; by Mathurānātha Śukla 1, by Rāmacaraṇa 7; A 2. pp. 171, 233 = 3 Mss. and Com. by Anantadāsa 1, by Rāmacaraṇa 2; A 3. p. 148 = 5 Mss. and Com. by Rāmacaraṇa 2; Hz. 3. 1750.

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NAMES OF AUTHORS AND TITLES OF THEIR WORKS.

A

Abhijñanaśakuntalā *see* **Kālidāsa**.

Abhinavaguptā, a dramatic critic, mentioned in SD. 506.

Abhinavarāghavananda *see* **Maṇika**.

Abhirāmamaṇi *see* **Sundara Miśra**.

Adbhutadarpana *see* **Mahādeva**.

Adbhutarāghava *see* **Vanamālī**.

Adbhutaraṅga prahasana A 1. p. 8.

Adbhutarṇava *see* **Kavibhūṣaṇa**.

Aditikuṇḍalāharṇa *see* **Kādamba**.

Ahalyasaṃkrandana A 1. p. 37.

Aindavananda *see* **Rāmacandra Kavi**.

Ambālā *see* **Varadācārya**.

Ambikādatta Vyāsa Sāmavata, an original drama in six acts on the Paurāṇik legend of Sāmavān. Preceded by an essay on the dramatic art and accompanied by short notes by Babunandana and followed by a Prakrit-Sanskrit glossary. Bankipur, 1888, pp. 19 + 139 + 14.

Ammāl Vedāntavilāsa A 1. p. 29.

Amogharāghava mentioned in RS.

Amṛtacandra Sūri Samayasāra L. app. p. 81.

Amṛtodaya A 1. p. 29.

Amṛtodaya *see* **Gokulanātha**.

Ānandadhara Mādhavanāla A 1. p. 450 = 2 Mss.; A 3. p. 97.

Ānandakośa prahasana mentioned in RS.

Ānandalatikā *see* **Kṛṣṇanātha**.

Ānandarāghava *see* **Cūḍāmaṇi**.

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Ānandasundarī saṭṭaka A 1. p. 49.

Ānandasundarī *see* Ghaṇaśyāma.

Ānandatilaka bhāṇa A 1. p. 46.

Anaṅgabrahmavidyāvilāsa *see* Varadācārya.

Anaṅgajivana *see* Varada.

Anaṅgalatikā L. app. p. 73.

Anaṅgalekhā mentioned in Alampkāravimarśinī.

Anaṅgamaṅgala *see* Sundara Kavi.

Anaṅgasañjivana *see* Varada.

Anaṅgasarvasva *see* Lakṣmīnraṣiṃha.

Anaṅgavijaya *see* Jagannātha Paṇḍita.

Anantadeva, son of Āpadeva, Kṛṣṇabhakticandrikā A 1. p. 121 = 9 Mss. ; A 2. p. 28 = 3 Mss. ; A 3. p. 27 = 4 Mss.

Idem Kṛṣṇabhakticandrikā, a short drama in 177 verses with prose interspersed. Poona, 1878-88. In Kāvyaetihasa-saṃgraha, 4, nos. 10-12.

Anantarāma Svānubhūtyābhidha A 1. p. 752

Anargharāghava *see* Murāri.

Aṅgada *see* Bhūbhakṣa.

Añjanāpavanamjaya *see* Hastimalla.

Antaravyākaraṇa *see* Kṛṣṇānanda.

Anutāpāṅka quoted in SD. 481.

Appāśāstrin Lavalipariṇaya A 1. p. 543.

Idem Śārasvatādarśa A 1. p. 714.

Appayya Dikṣita Vasumatīcitrasenāvilāsa A 1. p. 557.

Arjunarāja *see* Hastimallasena.

Aruṇagirinātha Yogānanda prahasana A 1. p. 481 ; A 2. p. 177 = 2 Mss. ; A 3. p. 151. This play is called in A 2. Somavalliyogānanda.

Aśvamedha *see* Sumatījītamītranalladeva.

Atandracandrikā *see* Jagannātha and Vidyānidhi.

Atirātrayājñ (16th century) Kuśakumudvatīya A 1. p. 113.

B

Badhyaśila *see* Vadhyaśila.

Balabhārata *see* Rājasekhara.

Balacarita quoted in SD. 346.

Bāla Kavi Gairvanivijaya. The triumph of Sanskrit. A short allegorical play, referring to the foundation of Sanskrit schools in Travancore. Palghat, 1890, pp. 12.

Bālakṛṣṇa Muditarāghava A 2. p. 106.

Bālarāmāyana *see* Rājasekhara.

Balivadha preṅkhaṇa mentioned in SD. 547.

Bāṇa Bhaṭṭa (7th century), son of Citrabhaṇi

Mukutātāḍitaka mentioned by Caṇḍapāla on Damayantīkāvya (p. 227). Cf. L. app. p. 7⁸

Parvatīpariṇaya. *Manuscripts.* A 1. p. 336 = 13 Mss.; A 3. p. 72; Hz. 3. 1849.

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Bhagavadajjukā prahasana mentioned in RS.

Bhagavantarāya Rāghavābhyudaya A 2. p. 117.

Bhāgavata Kṛṣṇakavi Śarmiṣṭhāyayāti A 1. p. 638.

Bhaimīpariṇaya A 1. p. 416 = 9 Mss. and 1 Com.

Bhaimīpariṇaya *see* Ratnakheṭa, Śaṭhakopācārya, and Venīkaṭācārya.

Bhairavaprādurbhava L. app. p. 78.

Bhānumatīpariṇaya (?) L. app. p. 78 (but cf. A 1. p. 405).

Bhānuprabandha *see* Venīkaṭeśa.

Bharadvāja Kāleyakutūhala prahasana A 1. p. 396.

Idem Kāleyakutūhala. Poona, 1882, pp. 32. In Kāvyaetihasasaṃgraha, 5, nos. 2-5.

Bharatarāja *see* Hastimallasena.

Bhartṛharinirveda *see* Harihara.

Bhartṛmenṭha, a Kashmirian playwright of the sixth century (cf. A 1. p. 397).

Bhāsa Svapnavāsavadattā, mentioned in prologue to Mālavikāgnimitra of Kālidāsa. Cf. F. Hall, Fragments of three early Hindu dramatists, in JASBe. 28 (1859), pp. 28-30.

Bhāskara Unmattarāghava A 1. p. 66.

Idem Unmattarāghava. A drama in prose and verse in one act, on the story of Rāma. Bombay, 1889, pp. 3 + 16.

Kāvya-mālā, no. 17. [Reprinted from an edition published in Palamanair by S. S. Śāstri.]

Bhaṭṭa Nārāyaṇa *see* Nārāyaṇa.

Bhavabhūti (end of seventh century).

Mahavīracarita. Manuscripts. A 1. p. 443 = 29 Mss. and 3

Com. ; by Ātmārāma 1, by Vīrarāghava 1 ; A 2. pp. 102, 217 = 7 Mss. and Com. by Vīrarāghava 2 ; CS. 242 ; Hz. 3. 1575 ; IO. 7. 4135, 4136. Analyzed by Wilson, 2, pp. 323-334.

Text Editions. Mahāvīracarita, or the history of Rama, edited by F. H. Trithen. London, 1848, pp. 4 + 147.

Mahāvīracarita. Edited by T. Tarkavācaspati with occasional glosses. Calcutta, 1857, pp. 2 + 120.

Mahāvīracarita. Edited with notes by J. Vidyāsāgara. Calcutta, 1873, pp. 142.

Mahāvīracarita. Edited by Anundoram Borooah, with a Sanskrit commentary and a Sanskrit-English glossary. Calcutta and London, 1877, pp. 13 + 310.

Mahāvīracarita, edited with various readings and notes in Sanskrit by S. G. Jyotishi. Poona, 1887, pp. 135 + 29.

Mahāvīracarita, with the commentary of Vīrarāghava, edited by T. R. Ratnam Aiyar, S. Rangachariar, and K. P. Parab. 1° ed., Bombay, 1892, pp. 260 ; 2° ed., 1901, pp. 260.

Mahāvīracarita, a Sanskrit drama, with the commentaries of Lakṣmaṇa Sūri. New ed., Madras, 1904, pp. 270.

Translations. Mahāvīracarita. The Adventures of the Great Hero Rāma. An Indian Drama in seven acts. Translated into English prose from the Sanskrit by John Pickford. London, 1871, pp. 16 + 172. Reprinted 1892, pp. 20 + 172.

Malatīmādhava prakaraṇa. Manuscripts. A 1. p. 453 = 62 Mss. and Com. by Jagaddhara 11, by Tripurāri Sūri 10, by Maṇāṅka 3, by Rāghava Bhaṭṭa 1, a condensed version by Maithila Śarman 1 ; A 2. p. 104 = 7 Mss. and Com. by Jagaddhara 1, by Tripurāri 1, by Nārāyaṇa 1, Prakṛtachaya 1 ; CS. 243, 244 ; IO. 7. 4125, 4126, 4127, 4128, 4129, 4130 ; TT. 61 ; Com. by Jagaddhara, SCBen. 430, IO. 7. 4130, 4131, 4132 ; Com. by Maṇāṅka, IO. 7. 4130, 4133 ; condensed version by Maithila Śarman, IO. 7. 4134.

Text Editions. Malatīmādhava, with a commentary of the. Prakṛit passages. Calcutta, 1830, pp. 175.

- Malatimadhavae fabulae actus primus cum variis lectionibus** edidit C. Lassen. Bonn, 1832, pp. 48.
- Malatimādhava**, with a translation of the Prākṛit passages, edited by K. C. Dutt. Calcutta, 1866, pp. 148.
- Malatimādhava**, with the commentary of Jagaddhara, edited with notes, critical and explanatory, by R. G. Bhandarkar. Bombay, 1876, pp. 399 + 76. Bombay Sanskrit Series, no. 15.
- Malatimādhava**, edited with a commentary by J. Vidyāsāgara. Calcutta, 1876, pp. 185.
- Malatimādhava**, with the commentary of Tripurārisūri called **Bhāvapradīpika**, in Telugu. Madras, 1883, pp. 176 + 128.
- Malatimādhava**. *Satika*. Part 1. Calcutta, 1886, pp. 60.
- Malatimādhava**, with the commentary of Jagaddhara, edited with an interpretation of the Prākṛit passages by Bhuvanacandra Vasāka. Calcutta, 1886, pp. 317.
- Malatimādhava**, with the commentaries of Tripurāri and Jagaddhara, edited by M. R. Telang. 1° ed., Bombay, 1892, pp. 402; 2° ed., 1900, pp. 402.
- Translations*. A. English. **Malati and Madhava, or the Stolen Marriage**, translated by Wilson, 2, pp. 1-123.
- B. French. **Madhava et Malati**. *Drame traduit du sanscrit et du prākrit par G. Strehly, précédé d'une préface par A. Bergaigne*. Paris, 1885, pp. 12 + 274. *Bibl. Orient. Elzévir*, no. 42.
- C. German. **Malatimadhava, ein indisches drama von Bhavabhūti**. Zum ersten Male aus dem Original ins Deutsche übersetzt von Ludwig Fritze. Leipzig, 1883, pp. 125.
- D. Dutch. **Malati en Madhava**. Een indisch drama vertaald en verkort door P. A. S. van Limburg Brouwer. In *Tijdspiegel*, 1871, i, 418.
- E. Bengali. **Malatee Mudhaba**, a comedy of Bhuvabhootee. Translated into Bengalee from the original Sanskrit, by K. P. Sing. Calcutta, 1859.
- F. Marathi. **Mālatimādhava**. Translated into Marathi by K. S. Rajvade and revised by Chiplonkar. Bombay, 1861, pp. 152.

Uttararāmacarita. *Manuscripts.* A 1. p. 63 = 67 Mss. and 3 Com.; Bhāvarthadīpika 1, by Nārāyaṇa 7, by Raghavācārya 3, by Virarāghava 1; A 2. p. 190 = 2 Mss. and Com. by Nārāyaṇa 1; A 3. p. 14 = 5 Mss. and Com. by Abhirāma 1; CS. 219; Hz. 3. 1607; Com. by Ghanaśyāma, Hz. 3. 1600; Com. by Nārāyaṇa, CS. 220, SCBen. 81, IO. 7. 4137.

Text Editions. Uttararāmacarita, with a commentary explanatory of the Prākṛit passages. Calcutta, 1831, pp. 132.

Uttararāmacarita. Edited, at the request of [and with a preface by] E. B. Cowell, by Premacandra Tarkabagisa. With a short commentary. Calcutta, 1862, pp. 181.

Uttararāmacarita, edited with commentary by Tarakumara Cakravarti. With a preface by B. P. Majumdar. Calcutta, 1870, pp. 208.

Uttararāmacarita. Edited with Sanskrit notes by Iśvaracandra Vidyāsāgara. 3^o ed. (?), Calcutta, 1876, pp. 15 + 246.

Uttararāmacarita, with a commentary called Bhāvabodhi by Ramacandra Budhendra. Madras, 1881. [In Grantha characters.]

Uttararāmacarita, with extracts from two Sanskrit commentaries and notes in English by K. B. Mande. Poona, 1881, pp. 75 + 17.

Uttararāmacarita. Edited by J. Vidyāsāgara. 1^o ed., Calcutta, 1881; 2^o ed., 1889, pp. 268.

Uttararāmacarita, edited with copious Sanskrit and English notes by S. G. Bhanap. 1^o ed., Bombay, 1888, pp. 212; 2^o ed., 1893, pp. 218.

Uttararāmacarita, with Sanskrit commentary by Pandit B. S. Ghate, together with a close English translation and notes by V. S. Patvardhan. Nagpur, 1895, 12 + 192 + 47.

Uttararāmacarita. With the commentary of Virarāghava. Edited by T. R. Ratnam Aiyar and K. P. Parab. 1^o ed., Bombay, 1899, pp. 174; 2^o ed., 1903, pp. 174.

Uttararāmacarita. Sanskrit text with a commentary by Lakṣmaṇa Śūri. Kumbhakonam, 1900, pp. 209.

Translations. A. English. Uttararāmacarita. Translated by Wilson, 1, pp. 275-384.

Uttararāmacarita, a literal translation from the original Sanskrit by H. Mukhopadhyaya. Calcutta, 1871, pp. 84.

Uttararāmacarita. Translated into English by C. H. Tawney. 1° ed., Calcutta, 1871, pp. 81; 2° ed., 1874, pp. 101.

Uttararāmacarita. An English Translation by K. K. Bhattacharya. Calcutta, 1891, pp. 142.

B. French. Le Dénouement de l'histoire de Rama, Outtara Rama Charita, drame de Bhavabhūti, traduit avec une introduction sur la vie et les oeuvres de ce poète par F. Nève. Brussels and Paris, 1880.

C. Hindi. Uttar Ram Carita, by L. Sita Rama. Allahabad, 1899, pp. 96. Our Ancient Theatre, no. 2.

D. Tamil. Kusulava nātaka by Binadhitten, a translation of the Uttararāmacarita, Cat. Mack. Coll. p. 218.

General Criticism of Bhavabhūti. Borooah, Anundoram. Bhavabhūti and his Place in Sanskrit Literature. Calcutta, 1878, pp. 64.

Banerjea, K. M. Bhavabhūti in English Garb. In IA. 1 (1872), pp. 143-147.

Bhandarkar, R. G. Bhavabhūti's Quotation from the Rāmāyaṇa. In IA. 1 (1873), pp. 123.

Schuyler, Montgomery, Jr. A Bibliography of the Plays of Bhavabhūti and of Kṛṣṇamiśra. In JAOS. 25 (1904), pp. 189-196.

Bhavanāpuruṣottama *see* Śrīnivāsātīrātrayājīn.

Bhikṣaṇa (?) A 1. p. 412.

Bhīmaṣa Kalīñjarapati wrote five plays (A 1. p. 413), one of which was Svapnadaśanana.

Bhīmavikrama *see* Mokṣāditya.

Bhojarājasaccarita or Bhojasaccarita *see* Vedāntavāgīśa.

Bhūbhāṭṭa Aṅgada A 1. p. 4.

Bilhana, son of Jyeṣṭhakalaśa, (middle of the eleventh century; mentioned in the Rajatarāṅgiṇī, 7. 938) Karna-sundarī nāṭikā A 1. p. 82 = 3 Mss.

Idem Karna-sundarī, a drama in four acts. Edited by Durgā-

- prasāda and Parab. Bombay, 1888, pp. 6 + 56. Kāvya-mālā, no. 7.
- Idem* Karmasundari, translated into Marathi by V. Śāstri. Bombay, 1891.
- Bindumādhava Kampanipratāpamaṇḍana, a short drama. Poona, 1881-82, pp. 26. In Kāvyaetihasasamgraha, 4, no. 12; 5, no. 1.
- Bindumati durmallikā mentioned in SD. 553.
- Bṛhannāṭaka, probably the Mahānāṭaka, A 1. p. 376.
- Bṛhatsābhadraka prahasana mentioned in RS.

C

- Caitanyacandrodaya *see* Kavikarmapūra.
- Caṇḍakaustika *see* Kṣemīśvara.
- Caṇḍivilāsa *see* Rudraśarman.
- Candrabhīṣeka A 1. p. 182 = TT. 64.
- Candragomin (7th century) Lokānanda L. app. p. 80. There is a Tibetan translation, according to Lévi, app. p. 56.
- Candraka, a playwright mentioned in Rājatarāṅgiṇī 2. 16.
- Candrakalā *see* Nārāyaṇa Kavi and Viśvanātha Kavirāja.
- Candrakalāpariṇaya *see* Nṛsiṃha Kavi.
- Candraprabhā nāṭikā A 1. p. 181 = 3 Mss.; A 2. p. 199.
- Candrarekhāvidyādhara A 1. p. 181.
- Candraśekhara, father of Viśvanātha, author of the Sahityadarpaṇa, Puṣpamālā quoted in SD. 282.
- Candraśekhara Rāyaguru, son of Gopinātha, Madhurāniruddha, a drama in eight acts, A 1. p. 426; CS. 241. Analyzed by Wilson, 2, pp. 396-399.
- Idem* Mathurānāṭaka A 1. p. 422, probably the same.
- Candraśekharaṇavilāsa *see* Shahjī.
- Candravilāsa *see* Gaṅgādhara.
- Chalitarāma A 1. p. 192.
- Chaṭa Yati (16th century) Vāsantikāpariṇaya A 1. p. 566.
- Chāyānāṭaka *see* Viṭṭhala.
- Citrabhārata *see* Kṣemendra.
- Citravajña *see* Vaidyanātha Vācaspati.

Cittavṛttikalyāṇa *see* Nallādīkṣita.

Cokkanātha, son of Tippa (beginning of 18th century), Kāntimatipariṇaya A 1. p. 92.

Idem Rasavilāsa bhāṇa A 2. p. 116.

Cola *see* Varadācārya.

Cūḍamaṇ'naṭaka A 1. p. 189.

Cūḍamaṇi Sṛṅgārasarvasva bhāṇa quoted in his Kāvya-darpaṇa (cf. A 2. p. 158).

Cūḍamaṇi Dīkṣita Ānandarāghava (a drama, A 2. p. 189) A 1. p. 48 = 6 Mss.

Idem Karmalīnīkalahaṃsa A 1. p. 81 = 12 Mss.; A 2. pp. 15, 191; A 3. p. 18; Hz. 3. 1580.

Idem Rukmīṇīkalyāṇa A 1. p. 527 = 4 Mss. and 2 Com.; A 2. p. 123.

D

Dādima Bhaṭṭa Līṅgadurbheda A 1. p. 544 (cf. L. app. p. 80).

Dāmacarita *or* Śrīdāmacarita *see* Sāmarāja Dīkṣita.

Damaruka *see* Ghaṇaśyāma.

Dāmodara Kāṃsavadha A 1. p. 77.

Dāmodara Mīśra (redactor of the older recension of the Mahānāṭaka of Hanuman) Vaṇībhuṣaṇa. Edited by Śivadatta and Parab. Bombay, 1895, pp. 7 + 53. Kāvya-mālā, no. 53.

Dānakeli *see* Rūpa Gosvāmin.

Dānakelikaumudī *see* Mahādeva and Rūpa Gosvāmin.

Danḍin *see* Uddanḍin.

Devadurgatī *see* Rāmmoy.

Devīmahādeva ullāpya mentioned in SD. 545.

Dhanamjayavijaya (?) SCBen. 266.

Dhanamjayavijaya *see* Kāñcanācārya and Yaśodhana.

Dharmagupta, son of Rāmadāsa, wrote in 1360, Rāmaṅka nāṭika A 1. p. 268.

Dharma Paṇḍita *or* Dharmasūri, son of Parvateśvara, Na-

- rakāsuravijaya vyāyoga** (also called **Narakāsuravadha**, **Narakāsuradhvaṃsa**, or **Narakadhvaṃsa**) A 1. p. 277 = 8 Mss.; A 2. p. 60 = 5 Mss; IO. 7. 4185.
- Idem* **Narakāsuravijaya vyāyoga**. 2° ed., Madras, 1884, pp. 166,
- Dharmārāja Sabhāpativilāsa** A 1. p. 696.
- Dharmavijaya** *see* **Śukla Bhūdeva**.
- Dhūrta** (= **Dhūrtasamāgama**) *see* **Jyotirīśvara**.
- Dhūrtacarita prahasana** mentioned in SD. 536.
- Dhūrtanartaka** *see* **Sāmarāja**.
- Dhūrtasamāgama** *see* **Jyotirīśvara**.
- Dhūrtaviḍambana** *see* **Maheśvara**.
- Diṇḍima Kavi Somavallīyogānanda prahasana** A 1. p. 736 = 2 Mss.
- Idem* **Somavallīyogānanda**. Edited by S. P. V. Ranganadhasvami Ayyavaralugaru. Vizagapatam, 1895. **Grandha Pradarśani**, fasc. 1-2
- Draupadīpariṇaya** *see* **Kṛṣṇa Sūri**.
- Dr̥gbhavat Nilāpariṇaya** A 1. p. 302 (cf. L. app. p. 76).
- Dutaṅgada** *see* **Subhata**.

G

- Gairvanivijaya** *see* **Bāla Kavi**.
- Gaṅgādhara** (14th century) **Candravilāsa** A 2. p. 36.
- Idem* **Gaṅgādāsapratāpavilāsa or Pratāpavilāsa** IO. 7. 4194 (Analyzed).
- Idem* **Rāghavābhyudaya** A 1. p. 500 = 2 Mss.
- Gaṅgāvatarāṇa** A 3. p. 30.
- Gauridigambara** *see* **Śaṅkara Mītra**.
- Ghanaśyāma**, son of **Mahādeva**, (cf. E. Hultsch, in Hz. 3. pp. ix-xi) **Ānandasundarī saṭṭaka** Hz. 3. 2142.
- Idem* **Damaruka**. Com. by **Candraśekhara**, son of **Ghanaśyāma**, Hz. 3. 1674.
- Idem* **Kumāravijaya** A 3. p. 38; Hz. 3. 1682.
- Idem* **Madanasamjivana** Hz. 3. 1679.
- Idem* **Navagrahacarita** Hz. 3. 1571.

Idem Pracandarahūdaya. Com., Hz. 3. 1675.

Gīrvānendra, son of Nilakaṇṭha Dīkṣita, Śṛīgarakoṭa bhāṇa, mentioned in preface to Patañjalicarita in Kavyamālā, no. 51, p. 22.

Gitadigambara *see* Vamśamaṇi.

Godāpariṇaya *see* Keśavanātha.

Godāvāripariṇaya A 1. p. 159. Probably the same as the Godāpariṇaya.

Gokulanātha Amṛtodaya A 1. p. 29; A 3. p. 7.

Idem Amṛtodaya nāṭaka, edited by Śivadatta and Parab. Bombay, 1897, pp. 5 + 73. Kavyamālā, no. 59.

Idem Madālasā A 2. p. 97 = 1 Ms. and 1 Com.

Gopāla Bhaṭṭa Saṇandagovinda A 1. p. 707 (cf. L. app. p. 81).

Gopāladāsa Pārijātaharaṇa A 1. p. 335 = 2 Mss.

Gopālalīlārṇava *see* Govinda.

Gopālarāya Śrīraṅgarāja bhāṇa A 2. p. 160 = 2 Mss.

Idem Śṛīgarāmañjarī bhāṇa A 2. p. 158.

Gopīcandana A 1. p. 163.

Gopīnātha Paṇḍita Kautukasarvasva prahasana A 1. p. 131 =

TT. 63; A 3. p. 28. Analyzed by Wilson, 2, pp. 410–412, and by Cappeller in Gurupūjākaumudī, Festgabe für Weber, Leipzig, 1896, pp. 59–62.

Goṣayātrā *see* Śītalacandra.

Govardhana, a playwright, DR. intr. p. 30 n.

Govinda Gopālalīlārṇava bhāṇa A 1. p. 163.

Idem Vinatānanda vyāyoga A 1. p. 576.

Govinda Kavibhūṣaṇa Saṃuddhamādhava A 3. p. 36.

Govindavallabha A 1. p. 169.

Gundarāma Miśrabhāṇa L. app. p. 78.

Gururāmakavi Subhadrādhanaṃjaya A 1. p. 728 = 9 Mss.

H

Hanuman.

Mahanāṭaka. This play exists in two recensions, an older one by Damodara, explained by Mohanadāsa, and a more recent one by Madhusūdana.

Manuscripts. A 1. p. 438 = 54 Mss. and 2 Com.; by Candrasekhara 1, by Nārāyaṇa 1, by Balabhadra 4, by Mohanadāsa 11; A 2. pp. 100, 216 = 7 Mss. and Com. by Balabhadra 1, by Mohanadāsa 4; CBMMS. 264, 265; IO. 7. 4145, 4146, 4147, 4148, 4149, 4150; TT. 59; Com. by Mohanadāsa, IO. 7. 4149; Com. by Candrasekhara, IO. 7. 4150. There was a Ms. in the possession of Sir Monier Williams. Analyzed by Wilson, 2, pp. 363-373.

Sitasvayamvara from the Mahānāṭaka A 1. p. 723.

Text Editions. Mahānāṭaka. [An edition in Bengali characters, published before 1840. For the editor cf. JA. 3° series, 13 (1842), p. 510; and Gildemeister, Bibl. Sans., p. 95.]

Mahānāṭaka. A dramatic history of King Rāma. Translated into English and edited by K. K. Bahadur. Calcutta, 1840, 2 pts., pp. 108 + 117.

Mahānāṭaka. Drama on the deeds of Rāma ascribed to Hanuman. Edited in the Bengali version by Isvaracandra and Kalinātha. Calcutta, 1844, pp. 229.

Hanuman-Nāṭaka in Dāmodara's recension. With Mohanadāsa's commentary. 1° ed., Bombay, 1860, pp. 107; 2° ed., 1886, pp. 241.

Hanuman Nāṭaka. The story of the Rāmāyaṇa dramatized in Dāmodara's version and divided into 14 acts. With Mohanadāsa's commentary. 1° ed., Bombay, 1863, pp. 122; 2° ed., 1864, pp. 93.

Mahānāṭaka by Hanuman, edited by R. Śiromaṇi with a short commentary of his own. Calcutta, 1870, pp. 2 + 176.

Mahānāṭaka in 9 acts. Compiled by Madhusūdana. Edited by J. Vidyāsāgara. 1° ed., Calcutta, 1878, pp. 127; 2° ed., 1890, pp. 450.

Mahānāṭaka, with a commentary by Miśra Mohana. Bombay, 1886, pp. 241.

Translations. Mahanatak. In Sanskrit and Bengali, dramatized (?) by Ramgāti Kabiratna. 1° ed., Calcutta, 1849; 2° ed., 1851, pp. 229.

Mahānāṭaka. Translated into English - by Raja Kali Krishna. Calcutta, no date.

Hanuman nāṭaka, translated into Hindustani. Lahore, 1877, pp. 192.

Haracaparopana A 1. p. 754.

Haragaaurivivaha *see* Jagajjyotirmalla.

Harakeli *see* Vighraharṣadeva.

Harī (Ācārya) Janakigītā A 3. p. 44.

Haridāsa Harivilāsa bhāṣa A 2. p. 183.

Idem Purañjana A 1. p. 339.

Haridūta chayanāṭaka A 1. p. 757. Analyzed by Lévi, p. 242.

Harihara, a Maithila, Bhartṛharinirveda A 1. p. 397.

Idem Bhartṛharinirveda. Edited by Durgāprasāda and Parab. 1° ed., Bombay, 1892, pp. 3 + 28 ; 2° ed., 1900. Kavyamālā, no. 29.

Idem The Bhartṛharinirveda of Harihara, now first translated from the Sanskrit and Prākṛit by Louis H. Gray. In JAOS. 25 (1904), pp. 197-230.

Idem Bhartṛharinirveda. Analyzed in The Nīti and Vairāgya Śatakas of Bhartṛhari, by Gopi Nath, Bombay, 1896, pp. 19-24.

Idem Prabhāvatipariṇaya A 1. p. 354.

Hariharānusaraṇayātrā *see* Nṛsiṃha Bhaṭṭa.

Harijivana Mītra Vijayapārijāta A 1. p. 570.

Hariścandrayaśaścandracandrikā A 1. p. 761.

Harivilāsa *see* Haridāsa.

Harṣadeva.

Nāgānanda nāṭaka. *Manuscripts.* A 1. p. 283 = 16 Mss. and 1 Com.; by Ātmarama 1 ; A 2. p. 61 = 3 Mss ; A 3. p. 61 = 3 Mss. ; Hz. 3. 1610 ; IO. 7. 4161. Cf. also the preface to Boyd's edition of the Nāgānanda.

Text Editions. Nāgānanda. A Sanskrit Drama by Dhāvaka. Calcutta, 1864.

Nagānanda, a Sanskrit drama in five acts. Edited by M. Ghosha and K. Bhaṭṭācārya. Calcutta, 1864, pp. 74 + 19.

Nagānanda, with a Marathi translation. Edited with a preface in Marathi by K. S. Chipalūṇakar. Bombay, 1865, pp. 2 + 206.

Nagānanda. Edited by J. Vidyāsāgara. 1° ed., Calcutta, 1873; 2° ed., 1886, pp. 138.

Nagānanda. Edited with a commentary by N. C. Kaviratna and N. C. Śiromaṇi. Calcutta, 1886.

Nagānanda. Text with notes by Pandit N. C. Vidyaratna and with translations into English and Bengali by a Professor of the Presidency College. Calcutta, 1887, pp. 324.

Nagānanda, a Sanskrit Drama by King Śrī-Harsha. Edited with copious Sanskrit and English notes by S. G. Bhānap. Bombay, 1892, pp. 18 + 91 + 40.

Nagānanda, edited with an introduction and notes by G. B. Brahme and S. M. Paranjape. Poona, 1893, pp. 27 + 105 + 80.

Translations. A. English. Nagānanda, or the Joy of the Snake World, a Buddhist Drama in Five Acts. Translated into English Prose, with explanatory notes, from the Sanskrit of Śrī-Harsha-Deva by Palmer Boyd. With an Introduction by Professor Cowell. London, 1872, pp. 14 + 99.

B. French. Nagānanda. La Joie des Serpents, drame bouddhique traduit du Sanskrit et du Prākṛit par Abel Bergaigne. Paris, 1879, pp. 16 + 44. Bibl. Orient. Elzévir., no. 27.

C. Italian. Amori di Indiani. L'atto secondo del drama di Dhāvaka che è detto Nagānanda o la Allegria de' serpenti. Da Emilio Teza. Pisa, pp. 16.

Nagānanda, o il Giubilo dei Serpenti. Traduzione di Francesco Cimmino. Palermo, 1903, pp. 63 + 167.

Criticism. Beal, S. The Nagānanda, a Buddhist drama. In The Academy, Sept. 29, 1883, vol. 24, pp. 217-218.

Cimmino, Francesco. Sul Dramma Nagānanda, o il Giubilo dei Serpenti. In Atti della Reale Accademia di Archeologia, Lettere e Belle Arti (di Napoli), 22 (1902), pp. 155-182.

Cimmino, Francesco. Une communication sur le drame Nagananda. In Verh. des 13. intern. Orientalisten-Kongr. (1902), Leiden, 1904, pp. 31-32.

Priyadarśikā nāṭikā. *Manuscripts*. A 1. p. 364 = 11 Mss. ; A 3. p. 78 ; Hz. 3. 1609.

Text Editions. Priyadarśikā. Without place or date (about 1870), pp. 56.

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Idem Megheśvara A 1. p. 466.

Hāsyacūḍamaṇi *see* Vatsarāja.

Hāsyaratnākara mentioned in DR. intr. p. 3c.

Hāsyārṇava *see* Jagadīśvara.

Hṛdayavinoda *see* Kavi Paṇḍita.

I

Indirāpariṇaya A 1. p. 58.

Indirāpariṇaya *see* Virarāghava.

Indumatipariṇaya A 1. p. 59.

J

Jagadīśvara Hāsyārṇava prahasana A 1. p. 766 = 9 Mss. and
Com. by Mahendranātha 1; A 2. p. 237; A 3. p. 158;
IO. 7. 4191, 4192, 4193 (with an English translation);
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p. 82.

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Jagannātha, son of Pitāmbara, Atandracandrika A 1. p. 6 =
2 Mss.; A 2. pp. 2, 186.

Jagannātha Paṇḍita Anaṅgavijaya bhāṇa A 1. p. 12; Hz. 3.
. 1776.

Idem Ratimanmatha Hz. 3. 1604.

Idem Vasumatipariṇaya A 1. p. 557

Jagannāthavallabha *see* Rāmānanda.

Jaitrajaivātrka *see* Nārāyaṇa Śāstrin.

Jāmadagnyajaya, a vyāyoga or subject of a vyāyoga men-
tioned in DR. 3. 55.

Jāmbavatikalyāṇa *see* Kṛṣṇarāya.

Janakigītā *see* Hari.

Janakipariṇaya A 1. p. 206 = 2 Mss.

Janakipariṇaya *see* Nārāyaṇa Bhaṭṭa, Rāmabhadra Dīkṣita,
and Sītārāma.

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Jayadeva, son of Mahādeva.

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Kalananda *see* Rāmacandra Kavi.

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Idem Śṛṅgārasarvasva. Edited by Durgāprasāda and Parab.
Bombay, 1902, pp. 5 + 38. **Kāvyamālā**, no. 78.

Kautukaratnākara prahasana A 1. p. 131; A 2. p. 25 = IO.
7. 4197. Analyzed by Cappeller in **Gurupūjakaumudī**,
Festgabe für Weber, Leipzig, 1896, pp. 62-63.

Kautukasarvasva *see* **Gopīnātha**.

Kavibhūṣaṇa Adbhutārṇava A 3. p. 2.

Kavikarṇapūra (born in 1525) **Caitanyacandrodaya** A 1. p.
190 = 3 Mss.; A 2. p. 200; A 3. p. 41; CS. 225; SCBen.
796.

Idem **Chaitanya Chandroday Natak**. In **Sanskrit and Bengali**.
Calcutta, 1853, pp. 490.

Idem **Caitanyacandrodaya**, or the incarnation of Caitanya, a
drama in ten acts. With a comment explanatory of the
Prākṛita passages by Viśvanātha Śāstri. Edited by R.
Mitra. Calcutta, 1854. In **Bibl. Indica**.

Idem **Caitanyacandrodaya**. Edited with a commentary by
J. Vidyāsāgara. Calcutta, 1885, pp. 452.

Kavi Paṇḍita Hṛdayavinoda prahasana A 2. p. 237.

Kaviputra, a dramatist, mentioned in the prologue of the **Māla-**

vikāgnimitra of Kālidāsa.

Kaviśekhara *see* Jyotirīśvara.

Kaviśvara Mādhavānala A 1. p. 450.

Kavitārkkikasimha Rukmiṇīpariṇaya A 2. p. 123.

Keliraivāṭaka halliśa mentioned in SD. 555.

Keralābharāṇa *see* Rāmacandra Dīkṣita.

Keśavacarita mentioned in the Nāṭakacandrikā.

Keśavanātha Godāpariṇaya A 1. p. 159 = 5 Mss.

Kimpaca A 1. p. 106.

Kṛīḍarasātala śṛīgadita mentioned in SD. 550.

Kṛṣṇa *or* **Kṛṣṇakavi** *see* Śeṣakṛṣṇa.

Kṛṣṇabhakticāndrikā *see* Anantadeva.

Kṛṣṇābhyudaya *see* Lokanātha.

Kṛṣṇadatta Maithila (first part of 17th century) Kuvalayās viya A 1. p. 113.

Idem Purañjanacarita A 1. p. 339.

Idem Sāndrakutūhala prahasana A 1. p. 707.

Kṛṣṇakavīndra (perhaps the same as Śeṣakṛṣṇa, cf. A 1. p. 117) Satyabhāmāvilāsa *or* Satyabhāmāpariṇaya A 1. p. 689.

Kṛṣṇakaviśekhara (wrote before 1643) Kuvalayavatī nāṭikā A 3. p. 25 = IO. 7. 4184:

Kṛṣṇakutūhala *see* Madhusūdana Sarasvatī.

Kṛṣṇalīla *see* Vaidyanātha.

Kṛṣṇalīlātaraṅgiṇī *see* Nārāyaṇatīrtha.

Kṛṣṇamacarī R. Vāsantikāśvapna. An adaptation of Shakespeare's Midsummer Night's Dream. A Sanskrit drama in five acts. Kumbhakonam; 1892, pp. 15 + 71.

Kṛṣṇamitra (2d half of 11th century), son of Viṣṇu, wrote for King Kirtivarmadeva.

Prabodhacandrodaya. *Manuscripts*. A 1. p. 352 = 75 Mss. and 9 Com.; by Appayya Dīkṣita 3, by Gaṇeśa 1, by Mathuranātha 1, by Maheśvara 1, by Rāmadāsa 14, by Rudradeva 2, by Sadātman 1; A 2. pp. 78, 211 = 15 Mss. and 2 Com.; by Gaṇeśa 2, by Rāmadāsa 4, by Subrahmaṇya 2, by Govinda 1; A 3. p. 75 = 20 Mss. and Com.

by Gaṇeśa 2, by Devarāja 1, by Rāmadāsa 8; SCBen. 693; Weber 1357 (in Bhāṣa); Hz. 3. 1578; IO. 7. 4138, 4139, 4140, 4141, 4143; TT. 68; - Com. by Ghanaśyāma, Hz. 3. 1583; Com. by Gaṇeśa, IO. 7. 4143; Com. by Govinda, IO. 7. 4144; Com. by Rāmadāsa, IO. 7. 4139, 4140, 4141, 4142, 4143; Com., SCBen. 693.

Text Editions. Prabodhacandrodaya, with a commentary by Maheśvara Nyāyālaṃkāra. Edited by Bhavānīcaraṇa Śarman. Calcutta, 1832, pp. 54. [In Bengali characters.]

Prabodhacandrodaya. Sanscrit cum scholiis et variis lectionibus edidit H. Brockhaus. Leipzig, 1835-1845, pp. 8 + 254. [Contains the commentaries of Rāmadāsa and Maheśvara Nyāyālaṃkāra.]

Prabodhacandrodaya, with the commentary of Nyāyālaṃkāra. Calcutta, 1838.

Prabodhacandrodaya. Poona, 1851.

Prabodhacandrodaya, with the commentary of Nyāyālaṃkāra. Edited by J. Vidyāsāgara. Calcutta, 1874, pp. 135.

Prabodhacandrodaya. With Rāmadāsa's commentary called Prakāśa. Edited by S. Tiruveṅkaṭācārya. Madras, 1876, pp. 3 + 166.

Prabodhacandrodaya, with Rāmadāsa's Prakāśa, revised by Tryambaka Gondhalekhara. 2^o ed., Poona, 1881, pp. 136.

Prabodhacandrodaya, with the commentary Prakāśa. Madras, 1884, pp. 166.

Prabodhacandrodaya, edited with a commentary by R. V. Dīkṣit. Poona, 1886, pp. 178.

Prabodhacandrodaya. Edited by Adyanāth Vidyābhūṣan. Shībpur, 1894, pp. 168.

Prabodhacandrodaya. With a commentary by Maheśvara Nyāyālaṃkāra, edited by Pandit H. Śāstri. Calcutta, 1895, pp. 161.

Prabodhacandrodaya with the commentary Candrikā. Bombay, 1898, pp. 251.

Translations. A. English. Prabodha Candrodaya, or Rise of the Moon of Intellect, a spiritual drama, and Ātma Bodha,

or the Knowledge of the Spirit. Translated from the Sanskrit by J. Taylor, M.D. 1° ed., Bombay, 1812; 2° ed., Calcutta, 1854. pp. 13 + 125; 3° ed., Bombay, 1893, pp. 18 + 74.

Prabodhacandrodaya. Translated by Gaṅgādhara Nyāyaratna. Calcutta, 1852. [English translation?]

B. French. Le Lever de la lune de la connaissance. Traduction de la Prabodhacandrodaya sanscrite par S. Devèze. In *Revue de Ling.* 32 (1899), pp. 230–246; 33 (1900), pp. 67–86, 223–239; 34 (1901), pp. 240–254; 35 (1902), pp. 27–40, 195–211; 36 (1903), pp. 139–159, 226–245.

C. German. Prabod'h Chandro'daya, das ist, der Aufgang des Mondes der Erkenntniss, ein allegorisches Drama. Nach der englischen Übersetzung des Dr. J. Taylor von J. G. Rhode. In *Beiträge zur Alterthumskunde mit besonderer Rücksicht auf das Morgenland*, Berlin, 1820, 2, pp. 41–99. [First three acts.]

Prabodhacandrodaya. Die Geburt des Begriffs. Ein theologisch-philosophisches Drama, zum ersten Male ins Deutsch übersetzt; mit einem Vorwort eingeführt von K. Rosenkranz. Königsberg, 1842, pp. 25 + 183. [Translated by Th. Goldstücker; published without his name.]

Prabodhacandrodaya, oder der Erkenntnissmondaufgang. Philosophisches Drama. Nebst Kalidasa, Meghadūta. Metrisch übersetzt von B. Hirzel. Zürich, 1846.

D. Dutch. De Maan der Kennis. Theologisch-metaphysisch Drama. Vertaald door P. A. S. van Limburg Brouwer. Amsterdam, 1869.

E. Russian. Toryestvo svētloi mysli. Drama v šest' aktakh. Perevod s Sanskritskago. Moscow, 1847, pp. 20 + 194. *Moskovski naučny i literaturny sbornik*, vol. 18.

F. Bengali. Atmatattvakaumudi, being a paraphrase of the Prabodhacandrodaya in Bengali, by K. Tarkapañcānana, G. Gaṅgādhara and R. Śiromaṇi. Calcutta, 1822, pp. 194, with the verses of the original in Sanskrit: 2° ed., 1855, pp. 190; 3° ed., 1861, pp. 168.

- Prabodh Chandroday. Translated from Sanskrit by Gaṅgādhara Nyāyaratna. Calcutta, 1852. [Bengali translation?]
- G. Hindustani. Tahḍil-i makāl, also called Ta'wīd-i Imān. Translated by Ākā Hasan. Gujranwala, 1871, pp. 60.
- Criticism.* Schuyler, Montgomery, Jr. A Bibliography of the Plays of Bhavabhūti and of Kṛṣṇamitra. In JAOS. 25 (1904), pp. 189-196.

Kṛṣṇamitra Viravijaya Ināmṛga A 1. p. 595.

Kṛṣṇānanda Vācaspati Antar Vyākaraṇa Nāṭyaparīṣiṣṭa. A drama embodying grammar. Calcutta, 1894-1896, 2 pts., pp. 131 + 303.

Kṛṣṇānanda Bhaṭṭācārya Nāṭyaparīṣiṣṭa, i. e., an appendix to dramatic literature. Lessons in Sanskrit grammar disguised in the form of a dramatic entertainment. With two commentaries. Calcutta, 1840, pp. 152.

Idem Nāṭyaparīṣiṣṭa. A grammatical commentary containing discussions on the subject of Sanskrit inflexion. Calcutta, 1855, pp. 125.

Kṛṣṇanātha Sarvabhaumabhaṭṭācārya Ānandalatika IO. 7. 4203.

Kṛṣṇarāya (16th century) Jāmbavatīkalyāṇa A 1. p. 206.

Kṛṣṇa Sūri Draupadīparīṇaya A 2. p. 57.

Kṛtārthamādhava *see* Rāmamāṇika.

Kṛtyarāvaṇa quoted in SD. 423

Kṣemacandrabodha A 1. p. 134.

Kṣemendra Vyāsādāsa (11th century) Citrabhārata mentioned in his Aucityavicāracarcā 31 and Kavikaṇṭhābharāṇa 5. 1.

Idem Lalitaratnamālā mentioned in his Aucityavicāracarcā 21.

Kṣemīśvara.

Caṇḍakaūśika. Manuscripts. A 1. p. 175 = 16 Mss.; A 2. p. 35 = 4 Mss.; A 3. p. 38; CS. 222, 223; Hz. 3. 2020.

Text Editions. Caṇḍakaūśika, i. e., the Fierceness of Kāuśika. A drama in five acts. Bombay, 1860, pp. 23.

Caṇḍakauśika. Edited with a commentary and translation of the Prakrit passages by J. Tarkālaṃkāra. Calcutta, 1867, pp. 5 + 113.

Chanda Kousika. A Drama by Arya Kshemishwara, edited with a commentary by J. Vidyāsāgara. Calcutta, 1884, pp. 138.

Translation. Kausika's Zorn. Ein indisches Drama von Kschemisvara. Zum ersten Mal und metrisch übersetzt von Ludwig Fritze. Leipzig, 1882, pp. 85.

Criticism. Cimmino, Francesco. Studii sul teatro indiano. 2. Sul dramma Caṇḍakauśika. In Rendiconto dell' Accademia di Archeologia, Lettere e Belle Arti (di Napoli), 19 (1905), pp. 31-76.

Naiṣadhānanda A 1. p. 306 = 2 Mss., but cf. A 1. p. 134.

Kulapatyaṅka quoted in SD. 473. This may be only an act of a play.

Kumāranarendrasāha Muditamadālasa A 1. p. 461.

Kumāratātaya Parijāta A 1. p. 335.

Kumāravijaya *see* **Ghanaśyāma**.

Kumbha quoted in SD. 476.

Kumudacandra *see* **Yaśaścandra**.

Kundamālā quoted in SD. 291.

Kuṇḍamālā *see* **Nāgayya**.

Kuśakumudvatīya *see* **Atirātrayājñ**.

Kuśalavavijaya *see* **Veṅkaṭa Kṛṣṇa Dikṣita**.

Kusumabāṇavilāsa bhāṇa A 1. p. 113.

Kusumaśekharavijaya ihāmrga mentioned in SD. 518.

Kuvalayāśvacarita *see* **Lakṣmaṇamāṇikya**.

Kuvalayāśvamadālasa *see* **Vaṃś maṇi**.

Kuvalayāśvīya *see* **Kṛṣṇadatta**.

Kuvalayavatī *see* **Kṛṣṇakaviśek arā**.

L

Laghuvyāsa Vṛttivallabha A 1. p. 541.

Lakṣmaṇamāṇikya Kuvalayāśvacarita A 3. p. 25.

Lakṣmaṇamāṇikyadeva Vikhyātavijaya A 3. p. 120.

- Lakṣmīnṛsimha Kavi** Anaṅgasarvasva bhāṇa A 1. p. 12.
Lakṣmīsvayaṃvara *see* Śrīnivāsa Catuṣkavīndradāsa.
Lalitamādhava SCBen. 799 (with Com.)
Lalitamādhava *see* Rūpa Gosvāmin.
Lalitaratnamālā *see* Kṣemendra.
Lalitavigraharāja *see* Somadeva.
Lambodara prahasana A 1. p. 542.
Laṭakamelaka *see* Śaṅkhaadhara.
Lavalipariṇaya *see* Appāsāstrin.
Līlamadhukara bhāṇa mentioned in SD. 513.
Līngadurbheda *see* Dādīma.
Līngaguṇṭamarāma Śrīṅārarasodaya miśrabhāṇa A 1. p. 661.
Lokānanda *see* Candragomin.
Lokanātha Bhaṭṭa Kṛṣṇabhīyudava prekṣaṇaka A 1. p. 124.

M

- Madālasa** *see* Rāma Bhaṭṭa.
Madālasā *see* Gokulanātha.
Madālasāpariṇaya A 1. p. 426.
Madanabhūṣaṇa bhāṇa A 1. p. 425.
Madanagopālavilāsa *see* Rāma Kavi.
Madanamañjarī *see* Viṇātha.
Maḍanasamjivana *see* Ghanaśyāma.
Mādhava Bhaṭṭa Subhadraharāṇa. A Śrīgadita, or short drama in one act, on the story of Subhadra, wife of Arjuna. Edited by Durgāprasāda and Parab. Bombay, 1888, pp. 3 + 20. Kāvya-mālā, no. 9.
Mādhavānala A 1. p. 450 = 2 Mss.
Mādhavānala *see* Ānandadhara and Kaviśvara.
Mādhavi vīthikā mentioned in RS
Madhumālātī A 1. p. 426.
Madhumathanavijaya quoted in Kāvya-loka, p. 152 (A 2. p. 97)
Madhurāniruddha *see* Candrasekhara Rāyaguru.
Madhusūdana redactor of the more recent version of the Mahanāṭaka of Hanuman.

Madhusūdana Sarasvatī Kṛṣṇakutūhala A 1. p. 119 = 3 Mss
Idem Viṣṇukutūhala mentioned in DR. intr. p. 30. [Perhaps a mistake for the preceding.]

Mahādeva, son of Kṛṣṇasūri, Adbhutadarpaṇa A 1. p. 8 = 3 Mss.

Idem Adbhutadarpaṇa. Edited by Durgāprasāda and Parab. Bombay, 1896, pp. 3 + 124 + 4. Kāvya-mālā, no. 55.

Mahādeva Kaviśācārya Sarasvatī Dānakelikaumudī bhāṇikā A 1. p. 249.

Mahādeva Śāstrin Unmattarāghava A 1. p. 66.

Mahādeva *see also* Maheśvara.

Mahānāṭaka *see* Hanuman.

Mahāvīracarita *see* Bhavabhūti.

Mahāvīraṇanda *or* Vīraṇanda mentioned in RS. and in DR. intr. p. 30.

Maheśa Paṇḍita Svārṇamuktāvivāda IO. 7. 4202.

Idem Svārṇamuktāvivāda. Bombay. In Kāvyaetiḥāsasamgraha, vol. 10.

Maheśvara *or* **Mahādeva** Dhūrtaviḍaṇibana prahasana A 1. p. 272.

Maheśvara Sabha A 1. p. 696.

Maheśvarānanda mentioned in RS.

Mahotvarātmaja Śaṅkaralāla Sāvitrīcarita chāyānāṭaka.

An original play in seven acts, on the myth of Sāvitrī, daughter of Aśvapati. Bombay, 1882, pp. 14 + 324.

Mahiṣamaṅgala bhāṇa. A short drama on an incident occurring in a village called Mahiṣamaṅgala, apparently written by an inhabitant of the place. With a commentary. Palghat, 1890, pp. 84.

Maikela Madhresūdanadatta Śarminīṣṭha. 2^o ed., Calcutta. 1854 (1270 A. H.), pp. 84.

Maithilīpariṇaya *see* Hastimallasena.

Maithilīya *see* Nārāyaṇa Śāstrin.

Makhin *see* Anandarāya Makhin.

Malamaṅgalabhāṇa (by Malamaṅgala?) A 1. p. 453.

- Mālamaṅgalabhāṇa.** A short dramatic monologue in verse. Olavakod, 1887, pp. 40.
- Mālatimādhava** *see* **Bhavabhūti.**
- Mālavikāgnimitra** *see* **Kālidāsa.**
- Mallasena** *see* **Hastimallasena.**
- Mallāsomayājīn** *or* **Somayājīn Jīvanmuktikalyāṇa** A 1. p. 207.
- Mallikāmāruta** *see* **Uddaṇḍin.**
- Maṅgala** *see* **Jīvānanda Jyotirvid.**
- Maṇika** (end of 14th century) **Abhinavarāghavananda** L. app. p. 73.
- Mañjulanaīṣadha** *see* **Paravastu.**
- Manmathonmathana** *see* **Rāma.**
- Mantrāṅga** A 1. p. 431 = 2 Mss.
- Mantrin Yaśaḥpāla** *see* **Yaśaḥpāla.**
- Maratakavallipariṇaya** *see* **Śrīnivāsadāsa.**
- Mathurādāsa** **Vṛṣabhānujā nāṭikā** A 1. p. 599 = 4 Mss.; A 2. p. 143.
- Idem* **Vṛṣabhānujā.** A drama in four acts. Edited by B. Tripāṭhi. Benares, 1867–1869. In *The Pandit*, old series, vols. 2, 4.
- Idem* **Vṛṣabhānujā.** Edited by Śivadatta and Parab. Bombay, 1895, pp. 3 + 60. *Kāvya-mālā*, no. 46.
- Mathurānāṭaka** *see* **Candraśekhara Rāyaguru.**
- Mātrarāja Anaṅgahaṛṣa** (9th century?) **Tāpasavatsarāja** A 1. p. 228; A 2. p. 48.
- Māyākāpālika saṃlāpaka** mentioned in SD. 549.
- Māyākuraṅgikā ihāmṛga** mentioned in RS.
- Māyurāja** **Udattarāghava** mentioned by **Dhanika** on DR. 2. 54; 3. 3, 22.
- Megheśvara** *see* **Hastimallasena.**
- Menakāhita rāsaka** mentioned in SD. 548.
- Meṇṭha** *see* **Bhartṛmeṇṭha.**
- Miśrabhāṇa** *see* **Gundarāma.**
- Mithyācāra** *see* **Vaidyanātha.**
- Mithyājñānakhaṇḍana** *or* **Mithyājñānaviḍambana** *see* **Ra-vidāsa.**
- Moha rājaparājaya** *see* **Yaśaḥpāla.**

Mokṣāditya Bhīmavikrama vyāyoga (composed in 1328)

CBMMS. 273.

Mṛcchakaṭika *see* Śūdraka.

Mṛgaṅkalekhā *see* Viśvanātha.

Mṛkṣa L. app. p. 79.

Muditamadālasa *see* Kumāranarendrasāha.

Muditarāghava *see* Bālakṛṣṇa.

Mudrārākṣasa *see* Viśākhadatta.

Muktācarita A 2. p. 217 = 2 Mss.

Muktipariṇaya *see* Sundaradeva.

Mukundānanda *see* Kāśīpati.

Mukuṭataḍitaka *see* Bāṇa Bhaṭṭa.

Muṇḍita *see* Śivajyotirvid.

Murāri.

Anargharāghava. *Manuscripts.* A 1. p. 15 = 68 Mss. and 11 Com. ; by Tripurāri 1, by Dhaneśvara 2, by Naracandra 3, by Rucipati 4, by Viṣṇu 3, by Haradatta 1, by Harihara 6 ; verses from it 2 ; A 2. p. 186 = 1 Ms. and Com. by Rucipati 1, by Viṣṇu 1 ; A 3. p. 4 = 14 Mss. and Com. by Rucipati 7, by Lakṣmīdhara 1, by Viṣṇu 2, by Harihara 1 ; CS. 214, 215, 216. CBMMS. 256 ; SCBen. 436 ; Hz. 3. 1601 ; IO. 7. 4151, 4152, 4153, 4154, 4155 ; Com. by Rāmanandaśrama, Hz. 3. 1602 ; by Harihara, Hz. 3. 1603 ; by Rucipati, CS. 217, 218, Hz. 3. 2019, IO. 7. 4156, 4157. Analyzed by Wilson, 2, pp. 375-383.

Text Editions. **Anargharāghava.** Edited with occasional notes by P. Tarkavāgiśa. Calcutta, 1860, pp. 242.

Anargharāghava. Madras, 1870, pp. 114.

Anargharāghava. Edited by J. Vidyāsagara. Calcutta, 1875, pp. 178.

Anargharāghava. With the commentary of Rucipati. Edited by Durgāprasāda and Parab. 1° ed., Bombay, 1887, pp. 3 + 321 ; 2° ed., 1894, pp. 3 + 321. Kavyamālā, no. 5.

Anargharāghava. Sanskrit text, edited with a commentary by Lakṣmaṇa Sūri. Tañjanagara, 1900, pp. 345.

Murārivijaya *see* Jivarāma and Śeṣakṛṣṇa.

N

Nāgānanda *see* Haṛṣadeva.

Nāgarāja A 1. p. 283.

Nāgayya Kuṇḍamālā A 1. p. 109.

Nagnabhūpatigraha A 1. p. 274.

Naiṣadhānanda *see* Kṣemīśvara.

Nalabhūmipālarūpaka A 1. p. 280.

Nalacaritra *see* Nilakaṇṭha Dīkṣita.

Nalānanda *see* Jivavibudha.

Nalavilāsa *see* Rāmacandra.

Nallādīkṣita Cittavṛttikalyāṇa A 1. p. 186.

Idem Jivanmuktikalyāṇa A 1. p. 207.

Nandighoṣavijaya *see* Śivanārāyaṇadāsa.

Narakāsuravijaya, Narakāsuravadha, Narakāsuradhvaṃsa, *or*
Narakadhvaṃsa *see* Dharma Paṇḍita.

Narasimha Mīśra Śivanārāyaṇabhañjamahodaya A 3. p. 134.

Nārāyaṇa Kamalākaṇṭhīrava A 1. p. 79.

Nārāyaṇa Bhaṭṭa Jānakīpariṇaya A 1. p. 206.

Nārāyaṇa Bhaṭṭa.

Veṇīsaṃhāra *or* Veṇīsaṃvaraṇa. *Manuscripts.* A 1. p. 603 = 40
Mss. and 2 Com. ; by Jagaddhara 4 ; A 2. pp. 144, 227 = 3
Mss. and Com. by Jagaddhara 3 ; A 3. p. 126 = 7 Mss. ;
CBMMS. 276 ; SCBen. 995 ; Hz. 3. 2017 ; IO. 7. 4171,
4172 ; TT. 58 ; Com. by Jagaddhara, IO. 7. 4173. An-
alyzed by Wilson, 2, pp. 335-344.

Text Editions. Veṇīsaṃhāra. Edited with a preface in English
by Muktārām Vidyābagish. Calcutta, 1855, pp. 21 + 124.

Veṇīsaṃhāra. Poona, 1856, pp. 69.

Veṇīsaṃhāra. Edited with J. Tarkalaṃkāra's commentary.
Calcutta, 1867, pp. 252.

Veṇīsaṃhāra. Edited with a commentary by T. Tarkavācaspati.
Calcutta, 1868, pp. 10 + 262. Another ed., 1893, pp. 132.

- Veṇīsaṃhāra. With the commentary of C. R. Tivari. Benares, 1868.
- Veṇīsaṃhāra. Edited with notes and explanations by K. N. Tarkaratna. Calcutta, 1870, pp. 272. In Majumdar's Series.
- Veṇīsaṃhāra. Die Ehrenrettung der Königin. Kritisch mit Einleitung und Noten herausgegeben von J. Grill. Leipzig, 1871.
- Veṇīsaṃhāra with the commentary of Tarkavācaspati. Edited by J. Vidyāsāgara. Rev. ed., Calcutta, 1875, pp. 205; another ed., 1886.
- Veṇīsaṃhāra. Edited by Tirumalatācārya. Mysore, 1889, pp. 209.
- Veṇīsaṃhāra. Edited with the commentary of Jagaddhara, two prefatory notes by L. R. Vaidya, and English notes by N. B. Godabole. Poona, 1895, pp. 324.
- Veṇīsaṃhāra. Edited by B. T. and S. T. Dravid. Poona, 1896, pp. 272.
- Veṇīsaṃhāra. Edited by K. P. Parab and K. R. Mādgavkar. Bombay, 1898, pp. 218.
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- Translation.* Veṇīsaṃhāra, a Sanskrit drama, done into English by S. M. Tagore. Calcutta, 1880.

Nārāyaṇa Kavi Candrakalā A 1. p. 179.

Nārāyaṇa Śāstrin Jaitrajaivātṛka. The Victorious Moon. An original play in seven acts. Chilambaram, 1888, pp. 68.

Idem Maithiliya, a drama on the life of Sita at Maithila; in ten acts. Madras, 1884, pp. 118.

Idem Śarmiṣṭhāvijaya. A drama in four acts on the legend of Śarmiṣṭhā and Yayāti. Madras, 1884, pp. 72.

Idem Sūramayūra. An original drama in seven acts. Chilambaram, 1888, pp. 57.

Nārāyaṇatīrtha Kṛṣṇalīlātaraṅgiṇī A 1. p. 123.

Nārāyaṇivilāsa A 2. p. 63.

Nārāyaṇivilāsa A 1. p. 294.

Nārāyaṇivilāsa *see* Virūpākṣa.

Narmavatī nāṭyarāsaka mentioned in SD. 543.

Naṭakamelaka prahasana mentioned in SD. 111, 207, 537.

See also Laṭakamelaka.

Nāṭavāṭa *see* Yadunandana.

Nāṭyapariśiṣṭa *see* Kṛṣṇānand...

Navagrahacarita *see* Ghaṇaśyāma.

Navamālikā A 2. p. 61.

Navamālikā *see* Viśveśvara.

Nayacandra Rambhāmañjarī nāṭikā A 1. p. 493 = 2 Mss.
and 1 Com.

Idem Rambhāmañjarī. Edited by K. D. Śāstri. Bombay,
1890, pp. 86.

Nilakaṇṭha Dīkṣita Nalacāritra A 1. p. 280; A 2. p. 60.

Nilāpariṇaya *see* Dṛgbhavat.

Nirbhayaabhīma *see* Rāmacandra Mahākavi.

Nirdoṣadaśaratha cf. L. app. p. 76.

Nṛsiṃha Śṛṅgārastabaka bhāṇa A 1. p. 661.

Nṛsiṃha Bhaṭṭa Hariharānusaraṇayātrā A 1. p. 763.

Nṛsiṃha Kavi Candrakalāpaṇṇaya *or* Candrakalākalyāṇa
A 3. p. 38.

P

Palāṇḍumaṇḍana prahasana A 1. p. 330.

Pañcabāṇavijaya *see* Raṅgācārya.

Pañcabāṇavilāsa bhāṇa A 1. p. 315.

Pañcāyudhaprapaṇca *see* Trivikrama.

Pāṇḍavābhyudaya *see* Rāmadeva.

Pāṇḍavānanda quoted by Dhanika on DR. 3. 12.

Paravastu Venkatarāṅga (beginning of nineteenth century)
Mañjulanaīśadha nāṭaka. Printed in Granthapradarśini
(A 3. p. 90).

Pārijāta *see* Kumāratātaya.

Pārijātaḥaraṇa *see* Gopāladāsa *and* Umāpatidhara.

Pārthaparākrama *see* Yuvarāja.

Pārvatīpariṇaya *see* Bāṇa Bhaṭṭa.

- Pārvatisvayaṃvara A 1. p. 336.
 Paṣaṇḍavidāmbana prahasana cf. A 1. p. 336.
 Payodhimathana prahasana mentioned in RS.
 Periyappā Śṛṅgāramañjarīśāharājiya A 2. p. 158.
 Peru Sūri Vasumaṅgalā A 2. p. 131.
 Prabhāvatipariṇaya *see* Harihara and Viśvanātha Kavirāja.
 Prabhāvatipradyumna *see* Rāmakṛṣṇa.
 Prabodhacandrodaya *see* Kṛṣṇamiśra.
 Pracaṇḍabhairava *see* Sadāśiva.
 Pracaṇḍagaruḍa vyāyoga A 2. p. 77.
 Pracaṇḍapaṇḍava *see* Rājaśekhara.
 Pracaṇḍarāhūdaya *see* Ghanaśyāma.
 Pradyumna, a poet and playwright, A 1. p. 352.
 Pradyumnābhyudaya A 1. p. 352.
 Pradyumnānanda *see* Venkātācārya.
 Pradyumnavijaya *see* Śaṅkara Dikṣita.
 Prahasana A 1. p. 360 = 4 Mss.; A 3. p. 77.
 Prahasana *see* Kālidāsa.
 Prahlādacarita mentioned in DR. intr. p. 30.
 Pramāṇadarśa *see* Śukleśvara.
 Prasannacaṇḍikā A 1. p. 359.
 Prasannarāghava *see* Jayadeva.
 Pratāparudrakalyāṇa *see* Vidyānātha.
 Pratāpavilāsa *see* Gaṅgādhara.
 Priyadarśikā *see* Harṣadeva.
 Purañjana *see* Haridāsa.
 Purañjanacarita *see* Kṛṣṇadatta.
 Pūrṇapuruṣārthacandra *see* Jātavedas.
 Puruṣottama Dikṣita Revatīhālānta A 1. p. 534.
 Puṣpabhūṣita prakaraṇa mentioned in SD. 511.
 Puṣpadūṣitaka prakaraṇa mentioned by Dharmika on DR
 3. 38
 Puṣpamāla *see* Candrasekhara.

R

- Radhamādhava A 2. p. 220 = 2 Mss.
 Rāghavābhyudaya quoted in SD. 498.

Rāghavabhyudaya *see* Bhagavantarāya, Gaṅgādhara, Rāmacandra, and Venkaṭeśvara.

Rāghavānanda, a dramatist, quoted in SD. 120.

Rāghunāthācārya Subhadrāpariṇaya A 1. p. 728 = 2 Mss.

Rāghunāthavilāsa *see* Yajñanārāyaṇa.

Rāghuvilāsa (Rāghuvilāpa) *see* Rāmacandra.

Raivatamadanikā goṣṭhī mentioned in SD. 541.

Rājacūḍāmaṇi *see* Cūḍāmaṇi.

Rājasekhara, son of Durduka,
also called Rajanivallabha (A 1. p. 777).

Balabhārata *see* Pracandapāṇḍava.

Balarāmāyaṇa mahānāṭaka. *Manuscripts.* A 1. p. 372 = 13 Mss. and 1 Com. ; Hz. 3. 1572.

Text Editions. Balarāmāyaṇa. Edited by G. D. Śāstri. Benares. 1869, pp. 324. In The Pandit, old series, 3, nos. 25-35.

Balarāmāyaṇa, edited with a commentary by J. Vidyāsāgara. Calcutta, 1884, pp. 103.

Balarāmāyaṇa. Sanskrit text with a commentary by Lakṣmaṇa Sūri. Tanjanagara, 1899, pp. 198.

Karpūramañjarī saṭṭaka. *Manuscripts.* A 1. p. 82 = 22 Mss. and 5 Com. ; by Kāmarāja 1, by Kṛṣṇasūnu 1, by Dharmadāsa 1, by Pitāmbara 2 (cf. A 1. p. 491), by Vāsudeva 2 ; A 2. pp. 15, 191 = 5 Mss. and Com. by Dharmacandra 1, by Vāsudeva 3 ; A 3. p. 18 = 7 Mss. and 1 Com. ; IO. 7. 4162, 4163. See also Konow and Lanman's edition, pp. xxiii-xxvi.

Text Editions. Karpūramañjarī. Edited by Vāmanācārya. Benares, 1872-1873. In The Pandit, old series, 7, nos. 73-76.

Karpūramañjarī. Benares, 1883.

Karpūramañjarī, with the commentary of Vāsudeva. Edited by Durgaprasāda and Parab. Bombay, 1887, pp. 121. In Kāvya-mālā, no. 4.

Karpūramañjarī. Edited with a full commentary by J. Vidyāsāgara. Calcutta, 1889, pp. 160.

Karpūramañjarī. A Lucky Wife. Composed from Prakṛita or Maharashtra dialect. By V. S. Islampurkar. Bombay, 1890.

Karpūramañjarī. A drama by the Indian poet Rājasekhara (about 900 A. D.), critically edited in the original Prakṛit with a glossarial index and an essay on the life and writings of the poet by Sten Konow and translated into English by C. R. Lanman. Cambridge, Mass., 1901, pp. 26 + 289. Harvard Oriental Series, vol. 4.

Criticism. Cimmino, Francesco. Studi sul teatro indiano. 1. Sul dramma Karpūramañjarī. In Rendiconto dell' Accademia di Archeologia, Lettere e Belle Arti (di Napoli), 19 (1905), pp. 1-30.

Pracandapāṇḍava or Bālabhārata. *Manuscripts.* A 1. p. 348 = 4 Mss. Analyzed by Wilson, 2, pp. 361-362.

Text Editions. Pracandapāṇḍava, zum ersten Male herausgegeben von Carl Cappeller. Strassburg, 1885, pp. 9 + 50.

Bālabhārata. Edited by Durgāprasāda and Parāś. Bombay, 1887, pp. 36. In Kavyamālā, no. 4.

Viddhaśālabhañjikā nāṭikā. *Manuscripts.* A 1. p. 573 = 2 Mss. and Com. by Nārāyaṇa 1; A 2. p. 135 = 4 Mss. and Com. by Nārāyaṇa 2; A 3. p. 121 = 3 Mss. and Com. by Ghanaśyāma 1; Com. by Ghanaśyāma, Hz. 3. 1677; Com. by Sundarī and Kamalā (wives of Ghanaśyāma), Hz. 3. 1676. Analyzed by Wilson, 2, pp. 354-360.

Text Editions. Viddhaśālabhañjikā. Edited by Vāmanācārya. Benares, 1872-1873. In The Pandit, old series, 6-7, nos. 65-73.

Biddhashala Bhanjika, with a commentary by Satyabrata Samasara vi. Edited by J. Vidyāsāgara. Calcutta, 1873, pp. 99.

Biddhashalabhanjika. Edited with a commentary by J. Vidyāsāgara. Calcutta, 1883, pp. 150.

Viddhaśālabhañjikā, with the commentary of Nārāyaṇa, edited with explanatory and critical notes, various readings, and a glossary by B. R. Arte. To which is added the Rtusamhāra of Kalidāsa. Poona, 1886, pp. 156 + 43.

Translation. The Viddhaśalabhañjika of Rājaśekhara, now first translated from the Sanskrit and Prakrit by Louis H. Gray. In JAOS. 27 (1906). [In press.]

General Criticism of Rājaśekhara. Apte, V. S. Rājaśekhara, his Life and Writings. Poona, 1886, pp. 54.

Fleet, J. F. The Date of the Poet Rājaśekhara. In IA. 16 (1887), pp. 175-178.

Kielhorn, F. On the Date of Rājaśekhara. In Ep. Ind. 1 (1889), pp. 162-179.

Rājimatiprabodha *see* Yaśaścandra.

Rāma Manmathonmathana dhama A 2. p. 99.

Rāmabhadra Śṛṅgaratarāṅgiṇī bhāṣa A 1. p. 660.

Rāmabhadra Dīkṣita, called Cokkanātha, (17th century) Jānakīpariṇaya A 1. p. 206 = 51 Mss.; A 2. p. 42 = 2 Mss.

Idem Jānakīpariṇaya, a drama in seven acts on the Sita legend. With a Marathi translation by G. S. L. Tryambakar, and with an appendix containing a Sanskrit version of the Prakrit passages. Bombay, 1866, pp. 479 + 20.

Idem Jānakīpariṇaya. Madras, 1883, pp. 155.

Idem Śṛṅgaratilaka bhāṣa A 1. p. 660 = 6 Mss. and Com. by Rāmacandra 1.

Idem Śṛṅgaratilaka bhāṣa. Edited by Śivadatta and Parab. Bombay, 1894, pp. 5 + 58. Kavyamālā, no. 44.

Rāma Bhaṭṭa Madalasa A 1. p. 426. Called Ujjivitamadalasa in DR. intr. p. 30.

Rāmabhinanda mentioned in SD. 308. *See also* Rāmananda.

Rāmabhyudaya *see* Rāmadeva and Yaśovarman.

Rāmacandra Nalavilasa A 3. p. 60.

Idem Rāghavābhyudaya A 3. p. 107.

Idem Rāghuvilasa A 3. p. 104; (Rāghuvilāsa) A 1. p. 487.

Idem Yadvābhyudaya A 3. p. 102.

Rāmacandra Sarasakavikulānanda bhāṇa A 1. p. 699.

Rāmacandra Satya Hariścandra Nāṭaka. Edited in Sanskrit by B. R. Arte and Ś. V. Purāṇik. Bombay, 1898, pp. 61.

Rāmacandra (wrote before 1588) Vasantikā nāṭikā A 1. p. 556 (Vasantikā); A 3. p. 120 = IO. 7. 4186 (not 4136).

Rāmacandra Dikṣita Keralabharāṇa bhāṇa A 1. p. 125 = 2 Mss.

Rāmacandra Kavi (end of 18th century) Aindavananda A 1. p. 76.

Idem Kalānanda A 1. p. 84.

Rāmacandra Mahākavi Nirbhayabhīma vyāyoga A 1. p. 298.

Rāmacandra *see also* Rāmavarman.

Rāmacandranāṭaka A 1. p. 513.

Rāmacarita A 1. p. 514.

Rāmadeva or **Vyāsa Śrī Rāmadeva** (15th century) Paṇḍavabhyudaya chāyānāṭaka A 3. p. 161 = IO. 7. 4187 (copied in 1471); L. app. p. 77.

Idem Rāmabhyudaya chāyānāṭaka A 2. pp. 122. 221; CBMMS. 272. Cf. Bendall in JRAS. 1898, p. 231.

Idem Subhadrāpariṇaya chāyānāṭaka A 1. p. 728; CBMMS. 271.

Rāma Kavi Madanagopālavilāsa bhāṇa A 1. p. 425; A 2. p. 97.

Rāmakṛṣṇa Sūri, son of Āhlāda; Prabhāvatipradyumna A 2. p. 79 = 2 Mss.

Rāmamāṇika Kavirāja Kṛtārthamādhava A 3. p. 25.

Rāmānanda mentioned in Rucipati's commentary on the Anargarāghava of Murāri (ed. of Durgāprasāda and Parab, p. 70). Same as Rāmābhinanda.

Rāmānanda Rāya (end of 15th century) Jagannāthavallabha A 1. p. 196 = 2 Mss.; A 2. p. 200; A 3. p. 43.

Idem Jagannāthavallabha. A dramatic poem on the adventures of Kṛṣṇa at Vṛndāvan, with a Bengali translation by R. Vidyaratna. 2^o ed. Murshidabad, 1882, pp. 116.

Rāmanāṭaka A 1. p. 515 = 3 Mss.; A 2. p. 121.

Rāmāṅka *see* Dharmagupta.

Rāmānuja Kavi Vivekavijaya A 2. p. 137.

Rāmasukavīṭekhara Śṛṅgārarasodaya miśrabhāṇa A 2. p. 158.

Rāmavarman Yuvarāja or Rāmacandra (1755–1787) Rukmiṇīpariṇaya A 1. p. 527 = 2 Mss.

Idem Rukmiṇīpariṇaya. Edited by Śivadatta and Parab. Bombay, 1894, pp. 3 + 52. Kavyamālā, no. 40.

Idem Śṛṅgārasudhākara bhāṇa mentioned in Kavyamālā, no. 40, p. 1 (A 2. p. 158).

Rāmāyaṇanāṭaka *see* Someśvaradeva.

Rambhāṇaṅjari *see* Nayaacandra.

Rāmīla, a playwright. Cf. F. Hall, Fragments of three early Hindu dramatists, in JASBe. 28 (1859), pp. 28–30.

Rāmmoy Vidyābhāṣa Devadurgati prahasana. Calcutta, 1884, pp. 14.

Rāmodaya *see* Śrīvatsalālāchana.

Raṅgācārya Pañcabāṇavijaya bhāṇa A 1. p. 315 = 7 Mss.

Idem Pañcabāṇavijaya, or the conquest of the love-god, a bhāṇa or dramatic monologue. Edited by V. R. Carlu. 1° ed.; Madras, 1882, pp. 48; 2° ed., 1886, pp. 46.

Raṅgadatta mentioned in SD. 512. *See also* Taraṅgadatta.

Raṅganātha Śṛṅgārasṛṅgāṭaka bhāṇa A 2. p. 158.

Raṅganātha (?) A 1. p. 488.

Rasasadana *see* Yuvarāja.

Rasavilāsa *see* Cekkannātha.

Rasikajanarasollāsa *see* Veṅkata.

Rasikāmṛta *see* Śaṅkara Nārāyaṇa.

Rasikaraṅjana *see* Śrīnivāsaśācārya.

Rasollāsa *see* Śrīnivāsa Vedāntācārya.

Ratimanmatha *see* Jagannātha Paṇḍita.

Ratnaketūdaya A 1. p. 489 = 2 Mss.

Ratnakṛtā Dīpita Bhaimipariṇaya A 1. p. 416 = 2 Mss.

Ratnavali *see* Harṣadeva.

Ravidāsa Mithyajñānaviḍambana or Mithyajñānakhaṇḍana A 1. p. 455 = 3 Mss.; A 2. p. 105 = 2 Mss.; A 3. p. 98 = 2 Mss.; IO. 7. 4200 (Analyzed).

Idem Mithyājñānaviḍambana. Calcutta, 1885, pp. 25.

Revatīhalānta *see* Puruṣottama.

Rudracandradeva *or* Rudradeva Uṣārāgodaya nāṭikā A 1. p. 71 = 6 Mss. and 1 Com.; IO. 7. 4174. Analyzed by R. Mitra, Notices of Sanskrit Manuscripts, 3, p. 192.

Idem Yayāticarita A 1. p. 473 = 2 Mss. Analyzed by Wilson, 2, pp. 388–389.

Rudraśarman Tripāṭhin Caṇḍivilāsa *or* Caṇḍicarita A 1. p. 177 = 5 Mss. (with Com. by the author).

Rukmiṇī *see* Sarasvatīnivāsa.

Rukmiṇīharana *see* Śeṣacintāmaṇi.

Rukmiṇīkalyāṇa *see* Cūḍāmaṇi Dīkṣita.

Rukmiṇīpariṇaya *see* Kavītārkkikasimha, Rāmavarman, and Vāmana Kavi.

Rūpa Gosvāmin (end of 15th century) Dānakeli *or* Dānakelikaumudī bhāṇikā A 1. p. 249 = 2 Mss. and 1 Com.; A 2. pp. 53, 205 = 2 Mss. and Com. by Jivagosvāmin 1. A 3. p. 54 = 3 Mss. and Com. by Raghunāthadāsa 1.

Idem Dānakelikaumudī, a play founded on Vaiṣṇava legends, with a commentary by Jīva Gosvāmin, and a Bengali translation by R. Vidyāratna. In Vaiṣṇavadharmaprakāśikā, parts 1–6, Murshidabad (Berhampur), 1881.

Idem Lalitamādhava A 1. p. 542 = 4 Mss.; A 2. p. 128; A 3. p. 115 = 2 Mss. and Com. by Nārāyaṇa 1; IO. 7. 4179.

Idem Vidagdhamādhava (composed in 1533) A 1. p. 572 = 9 Mss. and 1 Com.; A 2. pp. 135, 225 = 3 Mss. and 1 Com.; A 3. p. 121 = 4 Mss. and 1 Com.; IO. 7. 4177, 4178. Analyzed by Wilson, 2, pp. 393–394.

Idem Vidagdhamādhava, a Vaiṣṇava play, with a commentary by V. Cakravartī and a Bengali prose translation by R. Vidyāratna. In Vaiṣṇavadharmaprakāśikā, parts 7–17, Murshidabad (Berhampur), 1882.

Idem Vidagdhamādhava. Edited by Śāstrī and Parab. Bombay, 1903, pp. 3 + 219 + 6. Kāvya-mālā, no. 81.

S

Sabha *see* **Māheśvara**.

Sabhāpativilāsa *see* **Dharmarāja**.

Sadāśiva Praçaṇḍabhairava vyāyoga A 1. p. 348.

Śakuntalā *see* **Kālidāsa**.

Sāmarāja Dīkṣita, son of Narahari Dīkṣita, Dhūrtanartaka

A 1. p. 272 = 2 Mss. Analyzed by Wilson, 2, p. 407.

Idem Śrīdāmacarita or Dāmacarita (written in 1681) A 1. p.

250; A 2. p. 160, A 3. p. 54. Analyzed by Wilson, 2, pp. 404-406.

Sāmavata *see* **Ambikādatta**.

Samayasāra *see* **Amṛtacandra**.

Samkalpasūryodaya A 1. p. 683 = 33 Mss. and 1 Com.;

A 2. p. 163 = 1 Ms. and 1 Com.; A 3. p. 142 = 4 Mss. and 1 Com.

Samkalpasūryodaya *see* **Veṅkaṭanātha**.

Saṃṛddhamādhava *see* **Govinda Kavibhūṣaṇa**.

Samudrama(n)thana samavakāra or subject of a samavakāra mentioned in SD. 516 and by Dhanika on DR. 3. 61.

Samvaraṇa A 1. p. 681.

Sānandagovinda A 1. p. 707.

Sanandagovinda *see* **Gopāla Bhaṭṭa**.

Sāndrakutūhala *see* **Kṛṣṇadatta**.

Śaṅkara Śāradātilaka bhāṇa A 1. p. 642 = 3 Mss.; A 3. p. 133. Analyzed by Wilson, 2, pp. 384-387.

Śaṅkaradeva Vidagdhamādhava A 2. p. 135.

Śaṅkara Dīkṣita (latter half of eighteenth century), son of

Bālakṛṣṇa, Pradyumnavijaya A 1. p. 352 = 3 Mss. Analyzed by Wilson, 2, pp. 402-403.

Śaṅkara Mīra Gaurīdigambara A 3. p. 37.

Śaṅkara Nārāyaṇa Rasikamṛta A 3. p. 106.

Śaṅkhaadhara Laṭakamelaka prahasana A 1. p. 542 = 3

Mss.; A 2. pp. 128, 223 = 5 Mss.; A 3. p. 115.

Idem Laṭakamelaka. Edited by Durgaprasāda and Parab.

Bombay, 1889, pp. 3 + 30. **Kavyamālā**, no. 20

Ṣaṇmata *see* **Jayanta**.

- Śānticaritra, a Buddhist play, cf. L. app. p. 81.
 Śāntirasa *see* **Vaikuṇṭhapurī**.
 Śāradānanda bhāṇa A 2. p. 152.
 Śāradātilaka *see* **Śaṅkara**.
 Sarasakavikulānanda *see* **Rāmacandra**.
 Sārasvatādarśa *see* **Appāśāstrin**.
 Sārasvatīnivāsa Rukmiṇīnāṭaka A 1. p. 527.
 Śarmiṇiṣṭha *see* **Maikela**.
 Śarmiṣṭhāvijaya *see* **Nārāyaṇa Śāstrin**.
 Śarmiṣṭhāyayāti utsrṣṭikāṅka mentioned in SD. 519.
 Śarmiṣṭhāyayāti *see* **Bhāgavata**.
 Śārṅgadhara Śārṅgadhariya A 1. p. 643 = 2 Mss.
 Sarvacarita *see* **Bāṇa Bhaṭṭa**.
 Śaṭhakopācārya Bhaimipariṇaya A 2. p. 95.
 Satsaṅgavijaya *see* **Vaidyanātha**.
 Satyabhāmāvilāsa *see* **Kṛṣṇakavindra**.
 Satyahariścandra *see* **Rāmacandra**.
 Saugandhikāharāṇa vyāyoga A 1. p. 737; mentioned in SD. 514.
 Saugandhikāharāṇa *see* **Viśvanātha**.
 Saugandhikāpariṇaya A 1. p. 737.
 Saumillaka *see* **Somila**.
 Saumyasomābhidha *see* **Śrīnivāsa**.
 Sāvitrīcarita *see* **Maheśvarātmaja**.
 Śeṣacintāmaṇi (wrote before 1675), son of Nṛsiṃha, Rukmiṇīharāṇa A 1. p. 527 = 2 Mss.; CBMMS. 274.
Idem Strijñan Dipak. A metrical translation into Gujarati of the Rukmiṇīharāṇa. Bombay, 1873, pp. 296.
 Śeṣakṛṣṇa, also called Kṛṣṇa or Kṛṣṇakavi (end of the 16th century), son of Nṛsiṃha or Narasiṃha, Kāṁsavadha A 1. p. 77 = 14 Mss. and 4 Com.; A 2. p. 15; A 3. p. 17 = 2 Mss.; SCBen. 299; Hz. 3. 2080; IO. 7. 4175, 4176. Analyzed by Wilson, 2, pp. 400–402.
Idem Kāṁsavadha. Edited by Durgāprasāda and Parab. Bombay, 1888, pp. 3 + 80. Kāvyaṁalā, no. 6.
Idem Murārīvijaya A 1. p. 462 = 3 Mss.; A 2. p. 106.

Sevantikāpariṇaya A 1. p. 734 = 3 Mss.

Shahji, king of Tanjore (1684-1711), Candraśekharaṇilāsa
A 1. p. 182.

Śītalacandra Vidyābhūṣaṇa Goṣayātra. A play in ten acts on
the story of Duryodhana. Calcutta, 1885, pp. 4 + 41.

Sitānanda *see* Tātārya.

Sitarāghava A 1. p. 723.

Sītārāma Janakipariṇaya A 1. p. 206.

Sītāsvayaṃvara *see* Hanuman.

Sitāvivāha A 1. p. 723.

Śivabhaktānanda A 1. p. 650.

Śivajyotirvid Muṇḍita prahasana A 1. p. 461 = 2 Mss.

Śivanārāyaṇabhaṇjamahodaya *see* Narasiṃha.

Śivanārāyaṇapadāsa Nandighoṣavijaya *or* Kamalāvilāsa A 1.
p. 276 ; A 3. p. 161 = IO. 7. 4190.

Śivanātha Śarman, a playwright. Cf. A. W. Ryder in
JAOS. 23 (1902), p. 79.

Śivasvāmīn (second half of the 9th century) a playwright of
Kashmir (L. app. p. 87).

Somadeva Lalitavigraharājanāṭaka. A portion was edited by
Kielhorn in IA. 20 (1891), pp. 201-212.

Somavalliyogānanda *see* Aruṇagirinātha and Dīpāṇḍya.

Somayājīn *see* Mallāsomayājīn.

Someśvaraḍeva Rāmāyaṇanāṭaka A 1. p. 524 = 2 Mss.

Somila, a playwright. Cf. F. Hall, Fragments of three early
Hindu dramatists, in JASBe. 28 (1859), pp. 28-30.

Śrīdāmacarita *see* Sāmarāja.

Śrīkaṇṭha Kandarpadarpaṇa Hz. 3. 1683.

Śrīnivāsa Saumyasomābhidha, a modern drama in four acts.
Chilambaram, 1887, pp. 80.

Śrīnivāsācārya Sudarśanavijaya A 1. p. 724.

Śrīnivāsācārya Uṣāpariṇaya A 1. p. 71.

Śrīnivāsācārya Rasikarañjana bhāṇa. Mysore, 1885, pp. 60.

Śrīnivāsa Catuskavindrādāsa, son of Rāmānujasarvakratu,
Lakṣmīsvayaṃvara A 1. p. 540 ; A 3. p. 114.

Śrīnivāsādāsa Maratakavallipariṇaya A 1. p. 433 = 2 Mss.

Śrīnivāsātīrātrayājīn Bhāvanāpuruṣottama A 1. p. 407 = 2

Mss.

Śrīnivāsa Vedāntācārya Rasolīasa bhāṇa A 1. p. 498.

Śrīraṅgarāja *see* Gopālarāya.

Śrīvatsalāñchana Rāmodaya A 1. p. 526.

Śṛṅgarabhūṣaṇa *see* Vāmana.

Śṛṅgaracandrikā bhāṇa A 2. p. 157.

Śṛṅgaradīpaka *see* Venkātādhvarin.

Śṛṅgarajīvana bhāṇa A 1. p. 660.

Śṛṅgarakośa *see* Gīrvānendra and Kāṭyapa.

Śṛṅgaramañjari *see* Gopālarāya and Vīśveśvara.

Śṛṅgaramañjarīśāharājīya *see* Periyappā.

Śṛṅgararasodaya *see* Līṅgaṅṭamarāma and Rāmasukavī-
śekhara.

Śṛṅgarasarvasva *see* Cūḍāmaṇi, Kauṭīka, and Svāmīmītra.

Śṛṅgarasṛṅgāṭaka *see* Raṅganātha.

Śṛṅgarastabaka *see* Nṛsiṃha.

Śṛṅgarasudhākara *see* Rāmavarman.

Śṛṅgaratarāṅgiṇī *see* Rāmabhadra and Venkātācārya.

Śṛṅgaratilaka prasthāna mentioned in SD. 544.

Śṛṅgaratilaka *see* Rāmabhadra Dīkṣita.

Śṛṅgaravāpikā *see* Vīśvanātha Bhaṭṭa.

Stambhitarambha troṭaka mentioned in SD. 540.

Subhadradhānamājaya *see* Gururāmākavi.

Subhadraharāṇa A 1. p. 728 = 2 Mss. and 1 Com.

Subhadraharāṇa *see* Mādhava Bhaṭṭa.

Subhadraparīṇaya A 1. p. 728.

Subhadraparīṇaya *see* Raghunāthācārya and Rāmādeva.

Subhadravijaya A 1. p. 728.

Subhagananda prahasana A 1. p. 727.

Subhaṭa Dutaṅgada chayanāṭaka A 1. p. 257 = 6 Mss.; A

2. pp. 55, 205 = 5 Mss.; A 3. p. 55; CBMMS. 269;

IO. 7. 4188. Another recension, also attributed to

Subhaṭa, IO. 7. 4189. Analyzed by Wilson, 2, p. 390,

and by Aufrecht, Cat. Codd. Sanscr. Bibl. Bodl., Oxford,

1864, p. 139.

Idem Dūtāṅgada. Edited by Durgāprasāda and Parab. 1° ed., Bombay, 1891, pp. 3 + 15; 2° ed., 1900, pp. 3 + 15. Kāvya-mālā, no. 28.

Subrahmaṇya Kavi Vijayendirāpariṇaya A 2. p. 135.

Sudarśanavijaya *see* Śrīnivāsācārya.

Śūdraka.

Mṛcchakaṭikā prakaraṇa. *Manuscripts.* A 1. p. 465 = 12 Mss. and 2 Com.; by Gaṇapati 1, by Pṛthvidhara 5, by Rāma-mayaśarman 1, by Lallādikṣita 1 (made for Wilson); A 2. p. 107 = 2 Mss. and Com. by Pṛthvidhara 1, by Lallādikṣita 1; CS. 252, 253, 254; IO. 7. 4123, 4124; Com. by Lallādikṣita, CS. 251; Com. by Pṛthvidhara, CS. 255.

Text Editions. Mṛcchakaṭikā, with a commentary explanatory of the Prakṛit passages. Calcutta, 1829, pp. 2 + 343.

Mṛcchakaṭikā, id est, Curriculum Figlinum Śūdrakae regis. Fabula sanskrite edidit A. F. Stenzler. Bonn, 1847, pp. 8 + 332.

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Mṛcchakaṭikā, with the commentary of Pṛthvidhara. Edited by K. P. Parab. Bombay, 1900, pp. 294.

Translations. A. English. The Mṛcchakaṭī, or the Toy-Cart. Translated by Wilson, 1, pp. 1-182.

The Little Clay Cart [Mṛcchakaṭika], a Hindu drama attributed to King Śūdraka, translated from the original Sanskrit and Prakṛits into English prose and verse by Arthur W. Ryder. Cambridge, Mass., 1905, pp. 30 + 177. Harvard Oriental Series, vol. 9.

- B. French. *Le Chariot d'Enfant*. Drame en vers, en cinq actes et sept tableaux. Traduction par MM. Méry et G. de Nerval. Paris, 1850.
- Mr̥cchakaṭikā. Le petit chariot d'argile, drame en dix actes, par H. Fauche. In *Une tétrade, ou drame, hymne, roman et poème*, traduite pour la première fois du sanscrit en français, vol. 1, Paris, 1861.
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- C. German. Mr̥cchakaṭikā; das ist, das irdene Wägelchen, ein dem König Çūdraka zugeschriebenes Schauspiel. Übersetzt von Otto Böhtlingk. St. Petersburg, 1877, pp. 4 + 213.
- Mr̥cchakaṭikā, metrisch übersetzt von Ludwig Fritze. In *Das Indische Theater*, vol. 3, Schloss-Chemnitz, 1879.
- Vasantasenā; Drama, mit freier Benutzung der Dichtung des altindischen Königs Sudraka, von Emil Pohl. Stuttgart, 1893, pp. 128.
- Vasantasenā, oder das irdene Wägelchen. Freie Übersetzung von Michael Haberlandt. Leipzig, 1893, pp. 20 + 214.
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- D. Dutch. *Het Leeren Wagentje*, Indisch Tooneelspel, uit Sanskr̥t en Prakṛt in het Nederlandsch vertaald door J. Ph. Vogel. Amsterdam, 1897, pp. 15 + 216.
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- Mr̥cchakaṭikā. Den lilla lervagnen. Ett indiskt skådespel öfversatt av Hilding Andersson. Lund, 1899, pp. 133.
- F. Danish. Mr̥cchakaṭikā. Lervognen. Et indisk Skuespil. Oversat af E. Brandes. Copenhagen, 1870.
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Śukla Bhūdeva (16th century) Dharmāvijaya A 1. p. 269
 = 9 Mss. and Com. by Bhavanīśaṅkara 7; A 2. pp. 58,
 206 = 2 Mss. and 1 Com.; A 3. p. 58; IO. 7. 4182,
 4183; Com. by Bhavanīśaṅkara, IO. 7. 4183.

Idem Dharmavijaya. Bombay, 1889. In Grantharatna-
 māla 3.

Śukleśvara Pramāṇadarśa mentioned in DR. intr. p. 30.

Sulocanavivaha (?) L. app. p. 82.

Sumatijitāmitramailadeva, king of Bhatgāon, Aśvamedha
 A 3. p. 8.

Sundaradeva, son of Govinda, Muktipariṇaya A 1. p. 459
 = 2 Mss.

Sundaradeva Vinodaraṅga prahasana A 1. p. 577.

Sundara Kavi Anaṅgamaṅgala bhāṣa cf. A 1. p. 12.

Sundara Mītra Abhirāmamaṇi (composed in 1599) A 1. p. 26
 = 2 Mss. Analyzed by Wilson, 2, p. 395.

Sundara Rāja Vaidarbhiśasudeva, a drama in five acts, on
 the legend of Rukmiṇī and Kṛṣṇa. Kailāsapura (Tinne-
 velli), 1888, pp. 6 + 112.

Sūramayūra *see* Nārāyaṇa Śāstrin.

Svāmimītra or **Svāmīśāstrin** Śṛṅgarasarvasva A 1. p. 661;
 A 2. p. 158.

Svānubhūtyabhidha *see* Anantarāma.

Svapnadaśanana *see* Bhīmaṭa.

Svapnavāsavadattā *see* Bhāsa.

Svarṇamuktāvivāda *see* Mahēśa.

T

Tāpasavatsarāja *see* Mātrarāja.

Taraṅgadatta prakaraṇa mentioned by Dhanika on DR. 3.
 38. *See also* Raṅgadatta.

Tarkālakāra Mahāmahopādhyāya Kaumudīsudhākara pra-
 karaṇa. Calcutta, 1888, pp. 6 + 217.

Tātārya Sitananda A 1. p. 723.

Tripuradāha ḍima or subject of a ḍima mentioned in Bharata,
 4. 9, and on Bharata's authority in SD. 517 and by
 Dhanika on DR. 3. 53.

Tripurāri A 1. p. 237.

Trivikrama Paṇḍita Pañcayudhaprapaṇca bhāṣa A 1. p. 317
= 5 Mss.; A 2. p. 209.

Tumburunāṭaka mentioned in the Saṃgītaḍamodara (L. app.
p. 76).

U

Udattarāghava mentioned in SD: 283, 420, and by Hemacandra (A 1. p. 65). Probably the same work as the Udattarāghava of Māyurāja.

Udattarāghava *see* Māyurāja.

Udayanacarita mentioned in DR. 2. 53 and SD. 422.

Uddanḍin (not earlier than the 15th century) Mallikāmāruta prakaraṇa A 1. p. 434 = 5 Mss.

Idem Mallikāmāruta. With the commentary of Raṅganāthācārya. Edited by J. Vidyāsagara. Calcutta, 1878, pp. 4 + 338.

Ujjivitamadālasa *see* Rāma Bhaṭṭa.

Umāpatidhara (12th century) Parijātaḥaraṇa A 1. p. 335.

Unmatta *see* Venkaṭeśa Kavi.

Unmattarāghava *see* Bhāskara and Mahādeva Śāstrin

Uṣāharāṇa *see* Harṣanātha.

Uṣāpariṇaya *see* Śrīnivāsācārya.

Uṣārāgodaya *see* Rudracandradeva.

Uttararāmacarita *see* Bhavabhūti.

V

Vādicandra Sūri, a Jain, Jñānasūryodaya A 1. p. 210.

Vadhyasīlā quoted in SD. 482.

Vaidarbhivasudeva *see* Sundara Rāja.

Vaidyanātha Kṛṣṇalīlā nāṭika A 1. p. 123; A 2. pp. 24, 195;
CS. 221.

Vaidyanātha Mithyācāra prahasana cf. A 1. p. 455.

Vaidyanātha Satsaṅgavijaya A 1. p. 690 = 2 Mss.

Vaidyanātha Vācaspati Citrayajña A 1. p. 187; CS. 224.

Analyzed by Wilson, 2, pp. 412-415.

Vaikuṇṭhapurī Śāntirasa A 2. p. 152.

- Vajramukūṭivilāsa A 1. p. 548 = 3 Mss.
 Vakratuṇḍagaṇanāyaka prakaraṇa A 1. p. 547.
 Vakulamālinīpariṇaya (?) L. app. p. 80.
 Vallīpariṇaya *see* Virarāghava.
 Vāmana Bhaṭṭa Bāṇa Śṛṅgārabhūṣaṇa bhāṇa A 1. p. 661
 = 6 Mss.; A 2. p. 158 = 3 Mss.; A 3. p. 137.
Idem Śṛṅgārabhūṣaṇa. Published in Granthapradarśanī
 (A 3. p. 137).
Idem Śṛṅgārabhūṣaṇa, a dramatic entertainment in one act.
 Edited by Rāmakṛṣṇa Ācārya. Madras, 1873, pp. 30.
Idem Śṛṅgārabhūṣaṇa. Edited by Śivadatta and Parab.
 Bombay, 1896, pp. 3 + 19. Kavyamālā, no. 58.
 Vaṁśamaṇi, a Maithila, son of Rāmacandra, Gitadigambara
 A 3. p. 33.
 Vanamālī Miśra Adbhutarāghava A 3. p. 2.
 Vanībhūṣaṇa *see* Dāmodara Miśra.
 Varada Anaṅgajivana *or* Anaṅgasamjivana bhāṇa A 1. p.
 12 = 4 Mss.
 Varadācārya Ambāla bhāṇa A 1. p. 29.
 Varadācārya Anaṅgābrahmavidyāvilāsa bhāṇa cf. 'A 1. p.
 549.
 Varadācārya Cola bhāṇa A 2. p. 20c
 Varadācārya Vasantatilaka bhāṇa A 1. p. 556 = 34 Mss.;
 A 2. pp. 131, 224 = 4 Mss.; A 3. p. 118; Hz. 3. 1577;
 IO. 7. 4198, 4199.
Idem Vasantatilaka. Edited by D. V. Śarman. Calcutta,
 1868, pp. 63.
Idem Vasantatilaka. Edited by J. Vidyāsāgara. Calcutta,
 1872, pp. 47.
 Varadācārya Yatirājavijaya *or* Vedāntavilāsa A 1. p. 471 = 5
 Mss. and 1 Com.
 Varada Kavi Rukmiṇīpariṇaya A 1. p. 52
 Vasantabhūṣaṇa bhāṇa (?) L. app. p. 80; but cf. A 1. p. 556.
 Vasantatilaka *see* Varadācārya.
 Vāsantika (Vasantika) *see* Rāmacandra.
 Vasantikāpariṇaya A 1. p. 566 = 3 Mss.; A 2. p. 133.

Vasantikāpariṇaya *see* Chaṭa Yatī.

Vasantikāsvapna *see* Kṛṣṇamacarī.

Vasumaṅgalā *see* Peru Sūri.

Vasumatīcitrasenāvilāsa A 1. p. 557 = 2 Mss.

Vasumatīcitrasenāvilāsa *see* Appayya.

Vasumatīpariṇaya *see* Jagannātha Paṇḍita.

Vataraṇja Hāsyacūḍāmaṇi prahasana A 1. p. 766.

Vaṭucaritra (?) L. app. p. 80.

Vedakaviśvāmin Vidyāpariṇaya A 1. p. 574 = 4 Mss.

[This author is said to be the same as Ānandarāya (A 2. p. 136).]

Vedāntavāgīśa Bhaṭṭācārya Bhojarājasaccarita *or* Bhojasaccarita A 1. p. 418 ; A 3. p. 90.

Vedāntavilāsa *see* Ammāl *and* Varadācārya.

Veṇiśaṃhāra *or* Veṇiśaṃvaraṇa *see* Nārāyaṇa Bhaṭṭa.

Veṅkappa Kāmavilāsa bhāṇa A 1. p. 93.

Veṅkaṭa, son of Vedāntadeśika, Rāsikajanarasollāsa bhāṇa A 3. p. 106.

Veṅkaṭācārya Bhaimipariṇaya A 1. p. 416.

Veṅkaṭācārya, of Surapura, Śṛṅgāratarāṅgiṇī A 1. p. 660 = 2 Mss.

Veṅkaṭācārya *or* Veṅkaṭādhvarin (also called Araśanipāla) Pradyumnānanda bhāṇa A 1. p. 352 = 3 Mss. ; A 2. p. 78.

Veṅkaṭādhvarin Śṛṅgārādīpaka bhāṇa A 1. p. 661.

Veṅkaṭa Kavi, of Kāñcīpura, Kandarpadarpa(ṇa) bhāṇa A 1. p. 79.

Veṅkaṭa Kṛṣṇa Dīkṣita, son of Veṅkaṭādri, Kuśalavavijaya A 2. p. 23.

Veṅkaṭanātha Saṃkalpasūryodaya A 1. p. 683 = 3 Mss. and 1 Com. ; by Ahobala 2, by Kauśikakulatilaka 1, by Nārāyaṇa 1, by Rāmānuja 1 ; A 2. pp. 163, 232 = 3 Mss. and Com. by Ahobala 1.

Idem Saṃkalpasūryodaya, with notes by V. Desikar. Conjevaram, 1883, pp. 372.

Idem Saṃkalpasūryodaya. With a commentary by Śrīnivasa

- Tātayārya and Śaila Tātayārya. The text edited by Kṛṣṇa Tātayācārya. Conjevaram, 1883, pp. 17 + 371.
- Veṅkaṭeśa Bhānuprabandha prahasana A 1. p. 405.
- Veṅkaṭeśa *see* Veṅkaṭeśvara.
- Veṅkaṭeśa Kavi Unmatta prahasana A 1. p. 66 = 2 Mss.
- Veṅkaṭeśvara Rāghavābhyudaya A 1. p. 500.
- Veṅkaṭeśvara Veṅkaṭeśa prahasana A 1. p. 602.
- Vibhīṣaṇanirbhartsanāṅka quoted in SD. 477.
- Vidagdhamādhava SCBen. 795, 978 (both with Com.).
- Vidagdhamādhava *see* Rūpa Gosvāmin and Śaṅkaradeva.
- Viddhaśālabhañjikā *see* Rājaśekhara.
- Vidyānātha Upādhyāya Pratāparudrakalyāṇa cf. A 1. p. 349, L. p. 19.
- Vidyānidhi Atandracandrika A 1. p. 6.
- Vidyāpariṇaya A 1. p. 574.
- Vidyāpariṇaya *see* Ānandarāya and Vedākavisvāmin.
- Vigraharājadeva, king of Śākambhari, Harakeli (composed in 1153) cf. F. Kielhorn in IA. 19 (1890), p. 215; 20 (1891), pp. 201–212.
- Idem*, cf. Kielhorn, F., Sanskrit plays of the King Vighraharājadeva of Śākambhari, partly preserved as inscriptions at Ajmere. In Trübner's Record, 2 (1891), pp. 65–66.
- Idem*, cf. Kielhorn, F., Bruchstücke des Lalita-Vighraharāja Nāṭaka. In Gött. Nachr. 13 (1893), pp. 552–570.
- Vijayapārijāta *see* Harijīvana.
- Vijayendiraṇaya *see* Subrahmanya.
- Vikhyātavijaya *see* Lakṣmaṇamāṇikyadeva.
- Vikramacandrikā A 1. p. 569.
- Vikramorvaśi *see* Kālidāsa.
- Vikrāntabhīma mentioned by Hemacandra (A 1. p. 569).
- Vikrāntaśūdraka mentioned in the Sarasvatīkaṇṭhābharāṇa p. 378.
- Vilakṣakurupati cf. L. app. p. 80.
- Vilāsavati nāṭyarāsaka mentioned in SD. 543.
- Vīṇātha Kavi Madanamañjari A 1. p. 425.
- Vinatānanda *see* Govinda.

Vindumati *see* Bindumati.

Vinodaraṅga *see* Sundaradeva.

Viṭabhadravijṇmbhaṇa ḍima mentioned in RS. and in DR.
intr. p. 30.

Virananda *see* Mahāvīrananda.

Virarāghava, son of Śrīśailasūri, Indirāpariṇaya Hz. 3. 1749.

Virarāghava, son of Īśvara, Vallīpariṇaya A 3. p. 118.

Viravijaya *see* Kṛṣṇamīśra.

Virūpākṣa (circa 1350), son of Bukta, Nārāyaṇivilāsa A 3.
p. 63.

Viśākhadatta.

Mudrārākṣasa nāṭaka. *Manuscripts.* A 1. p. 461 = 43 Mss. and 6 Com.; by Dhuṇḍhirāja (composed in 1714) 8, by Maheśvara 1, by Vaṭeśvara 4; A 2. pp. 106, 218 = 9 Mss. and Com. by Graheśvara 1, by Dhuṇḍhirāja 2, Prakṛtachāya by Keśavopādhyāya 1; A 3. p. 99 = 15 Mss. and Com. by Abhirāma 1, by Graheśvara 1, by Dhuṇḍhirāja 4; CS. 247, 248, 249; Garbe 188; SCBen. 980; IO. 7. 4165, 4166, 4167, 4168, 4169; Com. by Dhuṇḍhirāja, SCBen. 980, Hz. 3. 1666; Com. by Graheśvara, IO. 7. 4170. There is also a prose version by Ananta Paṇḍita, according to A. 1. p. 461.

Text Editions. Mudrārākṣasa, a drama in seven acts. With a commentary explanatory of the Prakṛit passages. Calcutta, 1831, pp. 157.

Mudrārākṣasa. Edited with notes by T. Tarkavācaspati. Calcutta, 1870, pp. 2 + 231. In Majumdar's Series.

Mudrārākṣasa. With the commentary of Dhuṇḍhirāja, part 1. Edited by D. V. Panta. Calcutta, 1873.

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Mudārārākṣasa. With a commentary by Dhuṇḍhirāja. Mysore, 1883, pp. 183.

Mudrārākṣasa. With the commentary of Dhuṇḍhirāja, edited by K. T. Telang. 1° ed., Bombay, 1884, pp. 54 + 283 + 63; 2° ed., 1893, pp. 375; 3° ed., 1900, pp. 378. Bombay

Sanskrit Series, no. 27. [Cf. also the review by A. Hillebrandt, in ZDMG. 39 (1885), pp. 107–132.]

Mudrārākṣasa. Edited by K. H. Dhruva. Ahmedabad, 1900, pp. 340.

Mudrārākṣasa. Edited with the commentary of Ḍhuṇḍhirāja and an English translation, critical notes, and various readings, by M. R. Kale. Bombay, 1900, pp. 8 + 347.

Translations. A. English. Mudrārākṣasa, or the Signet of the Minister. Translated by Wilson, 2, pp. 125–254.

B. French. Le Sceau de Rākchasa. Drame traduit sur la dernière édition par V. Henry. Paris, 1888, pp. 16 + 237. Collection Orientale, no. 2.

C. German. Mudrarakschasa, odér des Kanzlers Siegelring. Aus dem Sanskrit zum ersten Male und metrisch ins Deutsche übersetzt von Ludwig Fritze. Leipzig, 1886, pp. 133.

D. Italian. Mudrārāxasa, ossia Il Ministro Rassaso vittima del suo sigillo. In Teatro Scelto indiano, tradotto da Antonio Marazzi, vol. 2, Milan, 1874, pp. 1–187.

E. Marathi. Mudrārākṣasa. Translated into Marathi by K. S. Rajvade, revised by K. S. Chiplonkar, edited by S. P. Pandit. Bombay, 1867, pp. 144.

F. Gujarati. Mudrārākṣasa. Translated into Gujarati by K. H. Dhruva. Bombay, 1889, pp. 240.

Criticism. Mudrārākṣasakathāsāra, a poem in 354 stanzas, composed by Ravikartana Sūri to assist readers of the Mudrārākṣasa. With a brief commentary by Rājagopāla of Madura. Madras, 1882, pp. 22.

Mudrārākṣasakathāsāra A 1. p. 461 = 2 Mss.; A 2. p. 106.

Dhruva, K. H. The Age of Viśākhadatta. In WZKM. 5 (1891), pp. 25–35.

Haag, Friedrich. Beiträge zum Verständniss von Viśākhadatta's Mudrārāxasa, mit besonderer Berücksichtigung des Codex Parisinus, part 1. Burgdorf, 1886, pp. 12 + 19.

Jacobi, Hermann. On Viśākhadatta. In WZKM. 2 (1888), pp. 212–216.

Viṣṇukutūhala *see* Madhusūdana Sarasvatī.

Viśvanātha, son of Trimaladeva, Mṛgaṅkalekhā nāṭikā A 1. p. 465 ; CS. 256. Analyzed by Wilson, 2, pp. 391–392.

Viśvanātha Saugandhikaharaṇa. Edited by Durgāprasāda and Parab. Bombay, 1902, pp. 3 + 37. Kavyamālā, no. 74.

Viśvanātha Bhaṭṭa, son of Mahādeva, Śṛṅgāravāpikā nāṭikā A 1. p. 661 ; A 2. p. 158 ; IO. 7. 4196 (Analyzed).

Viśvanātha Kavirāja, author of the Sāhityadarpaṇa, Candra-kalā nāṭikā quoted in SD. 447, 465.

Idem Prabhāvatīpariṇaya quoted in SD. 99, 346, 446, 484. 526, 530.

Viśveśvara, son of Lakṣmīdhara, Navamālikā mentioned in Kavyamālā, part 8 (1891), p. 52.

Idem Śṛṅgāramañjarī saṭṭaka A 2. p. 158.

Viṭṭhala Chayanāṭaka A 1. p. 193.

Vivekavijaya *see* Rāmānuja.

Vṛṣabhānuja *see* Mathurādāsa.

Vṛttivallabha *see* Laghuvyāsa.

Vyāsa Mokṣādītya *see* Mokṣādītya.

Vyāsa Śrī Rāmadeva *see* Rāmadeva.

Y

Yadavābhyudaya *see* Rāmacandra.

Yadavodaya kāvya mentioned in SD. 546.

Yadunandana, son of Vāsudeva Cayani, Nāṭavāṭa prahasana. Edited in Sanskrit and Prākṛit. Bombay, 1887. In Grantharatnamālā, vol. 2, nos. 10–11.

Yajñanārāyaṇa Raghunāthavilāsa A 1. p. 486.

Yaśaścandra, a Jain, Kumudacandra A 1. p. 111.

Idem Rājimatiprabodha cf. L. app. p. 79.

Yaśahpāla Moharājaparājaya A 1. p. 468 = 4 Mss. ; A 3. p. 101.

Yaśodhana Dhanamjayavijaya vyāyoga A 1. p. 266 = 2 Mss.

Yaśovarman (end of seventh century) Rāmābhyudaya nāṭaka

mentioned in SD. 427 and DR. 1. 42. Cf. ZDMG. 36 (1882), p. 521.

Yatirājavijaya *see* Varadācārya.

Yayāticarita *see* Rudracandradeva.

Yayativijaya quoted in SD. 440.

Yogānanda *see* Aruṇagirinātha and Diṇḍima.

Yuvarāja Prahlādana Pārthaparākrama A 1. p. 335 = 3 Mss.

Idem Rasasadana bhāṇa, edited by Śivadatta and Parab.
Bombay, 1893, pp. 3 + 65. Kāvya-mālā, no. 37.

APPENDIX I

SOME DRAMAS IN THE MODERN VERNACULARS.

Amānat. Indarsabhā, Neuindisches Singspiel in lithographischem Originaltext, mit Übersetzung und Erklärungen, sowie einer Einleitung über das hindustanische Drama, von F. Rosen. Leipzig, 1892, pp. 102 + 64.

Kégl, A. Amānat és a hindusztáni dráma. In Egyetemes philologiai közlöny, 1894, pp. 38–51. [On the Indarsabhā of Amānat.]

Aryotkarṣaka vyāyoga. The regenerator of the Aryas. 1° ed., Surat, 1873, pp. 68; 2° ed., 1888, pp. 68. [In Gujarati.]

Baldeo, K. Bhartrhari Rāj Tyāj Nāṭak. The drama of Bhartrhari's abdication of the throne. In English (?). Lucknow, 1898.

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Gupta, G. C. Kirti Bilāsa. Bengali drama in five acts. Calcutta, no date, pp. 70.

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Manamohana. Sātī nāṭaka. Benares, 1886, pp. 182.

Rāmabhadra. Lalitakuvalayāśva nāṭaka (composed in 1665). Kat. d. Bibl. d. Deutschen Morg. Gesell. 2. p. 6.

Rāmabhadraśarman. Hariścandranṛtya. Kat. d. Bibl. d. Deutschen Morg. Gesell. 2. p. 5.

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- Rāmakṛṣṇa Varman. Padmāvatī nāṭaka. Benares, 1886, pp. 107.
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- Umedcand, C. Okha Haran Natak, or, the drama of the elopement of Okha or Usha. Ahmedabad, 1883, pp. 66. [In Gujarati.]
- Vaṃśamaṇi (wrote in Nepal in 1628). Kuvalayaśvamaḍālasa. Kat. d. Bibl. d. Deutschen Morg. Gesell. 2. p. 7.

Criticism

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APPENDIX II

CLASSIFICATION OF THE DRAMAS

A complete classification of the extant dramas according to the divisions (*rūpakas*) and subdivisions (*uparūpakas*) recognized in Indian dramaturgical treatises cannot be made at the present time, because, as pointed out above (p. 3, n. 1), the meagre details of the manuscript catalogues and the ambiguous use of the term *nāṭaka* leave the precise character of many plays still in doubt. Those dramas whose character is definitely known, however, are here grouped under their respective classes, and plays known only by name have also been included, but distinguished from those actually in existence by a prefixed asterisk (*). The authorship of the plays has not been indicated, even in cases where there is more than one work of the same name, as this and other details can easily be ascertained from the corresponding entries in the main body of the work.

Owing to the difficulties of classification pointed out above, very few dramas could with certainty be defined as *nāṭakas* in the narrower sense. In the list there have been included certain others (distinguished by interrogation-points) that seem, for one reason or another, to belong to this group, but cannot be definitely assigned to it at the present time. In spite of these additions, the proportion of plays of this class is much larger than would seem to be indicated by the meagre list here given, and an examination of the large number of dramas vaguely designated as *nāṭakas* would unquestionably disclose many additional productions of this variety.

bhāṇa

Ambāla	Anaṅgamaṅgala
Ānandatilaka	Anaṅgasarvasva
Anaṅgabrahmavidyāvilāsa	Anaṅgaviṇaya
Anaṅgajivana	Cola

Gopālalilārṇava	Rasollāsa
Harivilāsa	Śaradānanda
Kāmavilāsa	Śaradatilaka
Kandarpadarpaṇa	Sarasakavikulānanda
Keralābharāṇa	Śrīraṅgarāja
Kusumabhāṇavilāsa	Śṛṅgārabhūṣaṇa
* Lilāmadhukara	Śṛṅgāracandrikā
Madanabhūṣaṇa	Śṛṅgāradīpaka
Madanagopālavilāsa	Śṛṅgārajīvana
Mahiṣamaṅgala	Śṛṅgārakośa
Mālamaṅgalabhāṇa	Śṛṅgāramañjarī
Miśrabhāṇa	Śṛṅgārasarvasva
Mukundānanda	Śṛṅgāraśṛṅgāṭaka
Pañcabāṇavijaya	Śṛṅgārastabaka
Pañcabāṇavilāsa	Śṛṅgārasudhākara
Pañcāyudhaprapaṇca	Śṛṅgāratarāṅgiṇī
Pradyumnānanda	Śṛṅgāratilaka
Rasasadana	Śṛṅgārarasodaya (<i>miśrabhāṇa</i>)
Rasavilāsa	Vasantabhūṣaṇa (?)
Rasikajanarasollāsa	Vasantatilaka
Rasikarañjana	

bhāṇikā

Dānakelikaumudī

* Kāmadattā

chāyānāṭaka

Chāyānāṭaka

Rāmābhyudaya

Dūtāṅgada

Sāvitrīcarita

Haridūt .

Subhadrāpariṇaya

Pāṇḍavābhyudaya

ḍima

Manmathonmathana

* Vīrabhadravijyāmbhāṇa

* Tripuradāha

durmallikā

* Bindumati

goṣṭhī

* Raivatamadanikā

hallīśa

* Kēlirāivataka

ihāmṛga

* Kusumaśekhharavijaya

Viravijaya

* Mayākuraṅgikā

kāvya

* Yādavodaya

nāṭaka

Abhijñānaśakuntalā

Mudrārākṣasa

Amṛtodaya

Nagānanda

Balarāmāyaṇa (*mahānāṭaka*)

Pārvatīparīṇaya

Caitanyacandrodaya

Prasannarāghava

Caṇḍakauśika

Rāmabhyudaya (?)

Jñānasūryodaya (?)

Rāmacandranāṭaka (?)

Lalitavīgraharājanāṭaka (?)

Rāmanāṭaka (?)

Mahānāṭaka (*mahānāṭaka*)

Rāmāyaṇanāṭaka (?)

Mahāvīracarita

Rukmiṇīnāṭaka (?)

Maṅgala

Satyahariścandra

Mañjulanaīśadha (?)

* Tumburunāṭaka (?)

Mathuranāṭaka (?)

Uttararāmacarita

See the introductory remarks on p. 101.

nāṭikā

* Candrakalā

Rambhāmañjarī

Candraprabhā

Ratnāvalī

Karpāsundarī,

Śṛṅgaravāpikā

Kṛṣṇalīlā

Uṣarāgodayā

Kūvalayavatī

Vasantikā

Mṛgaṅkalēkhā

Viddhaśālabhañjikā

Priyadarśikā

Vṛṣabhānujā

Ramaṅkā

nāṭyārāsaka

* Narmavatī

* Vilāsavatī

prahasana

Adbhutaraṅga	Kautukasarvasva
* Ānandakośa	Lambodara
* Bhagavadajjuka	Laṭakanielaka
Bhānuprabandha	Mithyācāra
* Bṛhatsābhadra	Muṇḍita
Devadurgatī	* Naṭakamelaka
* Dhūrtacarita	Nāṭavāṭa
Dhūrtasamāgama	Palāṇḍumaṇḍana
Dhūrtaviḍambana	Pāṣaṇḍaviḍambana
Hāsyacūḍamaṇi	* Payodhimathana
Hāsyārṇava	Prahasana
Hṛdayavinoda	Sāndrakutūhala
Kāleyakutūhala	Somavalliyogānanda
Kālidāsaprahasana	Subhagānanda
* Kalikeliprahasana	Unmatta
* Kāndarpakeli	Veṅkateśa
Kāśīdāsaprahasana	Vinodaraṅga
Kautukaratnākara	Yogānanda

prakaraṇa

* Kāmadatta (<i>dhūrtapra karaṇa</i>)	* Puṣpabhūṣita
Kaumudīsudhākara	* Puṣpadūṣitaka
Mālatīmādhava	* Taraṅgadatta
Mallikāmāruta	Vakratuṇḍagaṇanāyaka
Mṛcchakaṭikā	

prasthāna

* Śṛṅgāratilaka

Kṛṣṇābhyudaya

prekṣaṇaka**preṅkhana**

* Bālivadha

rāsaka

* Menakāhita

samavakāra

* Samudrama(n)thana

samlāpaka

* Mayakāpalika

saṭṭakaĀnandasundarī
Karpūramañjarī

Śṛṅgāramañjarī

śilpaka

* Kanakāvatimādhava

śṛṅgadita

* Kṛiḍārasātala

Subhadrāharāṇa

troṭaka

* Stambhitarambha

Vikramorvaśī

ullāpya

* Devīmahādeva

utsṛṣṭikāṅka

* Śarmiṣṭhāyayāti

vīthikā

* Mādhavī

vyāyogaBhīnavikrama
Dhanamjayavijaya
* Jāmadagnyajaya
Narakāsura vijaya
Nirbhaya bhīmaPracandabhairava
Pracandagaruḍa
Saugandhikāharāṇa
Vinatānanda

